

# Santa Rosa Junior College

## Program Resource Planning Process

### Theatre Arts & Fashion 2019

#### 1.1a Mission

#### **UPDATE 2019**

On February 28, 2019, Vice President of Academic Affairs, Jane Saldana-Talley granted Theatre Arts and Summer Repertory Theatre permission to postpone the full update of the PRPP until spring 2020. The reasoning is that until both programs are settled in the remodeled Burbank, anything that is reported while Theatre Arts and SRT are in swing space will not accurately reflect the status of these two programs.

#### **Theatre Arts Department**

The Theatre Arts Department consists of two exceptional programs: our yearly academic program, **Theatre Arts**, and our highly successful professional training program, **SRT (Summer Repertory Theatre Festival)**. Together, these two programs serve a wide range of students in their academic and career goals, as well as providing dynamic cultural enrichment for the college community and all of Sonoma County.

#### **Theatre Arts (Yearly Program)**

The department is staffed with professional artist/educators who share the common goal of providing a complete theatre experience. It is the program's philosophy that training in the performing arts develops imagination, critical thinking, problem solving, and communication skills that prepare students for all fields. The program fosters a profound awareness of cultural diversity, a deep commitment to individual education, self-worth, and hands-on training. We have a long-standing commitment to provide programs of cultural enrichment for the student and the community.

#### **SRT (Summer Repertory Theatre Festival):**

The mission of Summer Repertory Theatre Festival is to provide professional vocational training for student theatre artists with a commitment to making Theatre a career. This training supports economic development and job growth by educating advanced level students and preparing them to directly enter the entertainment job market. This training is intensive, diverse, experiential and practical by nature, culminating in productions of the highest quality for our community. Summer Repertory Theatre Festival serves college students by offering advanced training and experience in the areas of acting, theatre management, costuming, hair/makeup, scenic construction, lighting, sound, crafts and music. Summer Repertory Theatre Festival simultaneously serves the public by providing the highest quality theatrical productions in Sonoma County.

## 1.1b Mission Alignment

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### **Theatre Arts Department**

The Theatre Arts yearly program within the Theatre Arts Department aligns directly with the college's mission and supportive statements in the following ways:

#### **Theatre Arts (*Yearly Program*)**

- **"lower division academic education, to support transfer to four-year institutions"**  
Theatre Arts offers over 30 different courses, nearly all of which are transferable to both the CSU and UC systems. While transfer numbers vary from year to year, Theatre Arts students successfully transfer to four-year institutions every year, both in California and to public and private programs elsewhere in the country.

While many students have selected Theatre Arts as their field of emphasis over the years, Fall 2011 marked the debut of the new Theatre Arts major (local AA). The new TMC (Transfer Model Curriculum) major was completed and approved by the Chancellor's Office in Spring 2014.

The yearly program also has strong participation in our courses from students majoring in other disciplines. Those students directly apply the skills and knowledge that they gain in Theatre Arts courses to their chosen field and credit those courses with strengthening their overall education as they prepare for transfer.

Theatre Arts also offers three excellent general education courses (THAR 1, 2, 6), which serve students from a broad spectrum of disciplines every semester.

- **"career and technical education, to support economic development and job growth "**

Theatre Arts offers five Certificates of Achievement in the areas of Theatre Management, Acting, Stagecraft, Makeup, and Costuming. The Theatre Arts Certificate Advisory Board was finalized spring 2015 and the first meeting was held on March 30, 2015.

These certificate programs provide students with the educational and training foundation that they will need to qualify for entry level jobs in their selected area of emphasis.

In addition, some certificate students will capitalize on the education and training they receive at SRJC to successfully apply to highly competitive professional training programs - programs for which they would not have been able to qualify prior to completing their certificate program in Theatre Arts.

Past certificate students are working for theatres, performing arts venues, and related businesses throughout Sonoma County and further afield. Others have gone on to professional training programs such as Circle in the Square in New York, American Musical and Dramatic Arts Academy in Los Angeles, and Pacific Conservatory of the Performing Arts in Santa Maria, CA. Here at home, many of our certificate students will participate in at least one summer of SRT, our professional training program, as they prepare to enter the professional world; the certificate programs enable them to raise their skills to the level where they qualify for that highly competitive program as well.

- **"student and academic support services"**

While Theatre Arts is an academic program, due to the highly public nature of our production program we also provide a cultural student service to the entire student population of SRJC. Theatre Arts has a long-standing relationship with Associated Students and participates actively in the building of a positive learning community. With our productions, we also have a long-standing commitment to outreach and collaboration with other discipline areas.

Theatre Arts faculty and staff also provide ongoing mentoring and subject-specific advising for our students. Due to the complex nature of our field, it is often difficult for counselors to navigate the variables that students may encounter when considering Theatre Arts as their chosen field of student and future career area. Therefore, we strive to supplement the work of academic counselors, collaborating with Counseling faculty whenever possible so that students receive the best level of support and guidance.

## **SRT (*Summer Repertory Theatre Festival*) - Refer to SRT PRPP**

### 1.1c Description

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## Theatre Arts Department

The following is a description of the **Theatre Arts (Yearly Program)**, including the many services provided by this program.

### **Theatre Arts (Yearly Program)**

Theatre Arts is an academic department, a career training program, and a thriving theatre company producing four-five shows each year.\* The program provides courses and instruction that serve four groups of students:

- **Theatre Arts Transfer Majors:** Theatre Arts currently offers two majors. The Theatre Arts AA debuted in Fall 2011 and is being retained for students transferring to a UC or those not intending to transfer. The new Theatre Arts TMC (Transfer Model Curriculum) major was approved in Spring 2014 and is for students intending to transfer to a CSU. Theatre Arts will be working with the Articulation Officer to establish additional articulation agreements throughout the state, as well as submitting additional courses for C-ID designation.
- **Career and Technical Training Students:** Theatre Arts offers five Career Certificates (a.k.a Certificates of Achievement): Acting, Stagecraft, Costuming, Makeup, and Theatre Management. Each of these certificate programs are geared toward professional theatre and the entertainment industry, preparing students for entry level jobs and application to competitive professional training programs.
- **General Education Students:** Our GE transferable lecture classes (THAR 1, THAR 2, and THAR 6) introduce students throughout the college to the history, literature, and artistic aspects of the theatre. **GE Transfer:** THAR 6 (Multicultural Perspectives in American Theatre) was approved Fall 2010 to meet UC Berkeley's American Cultures breadth requirement. THAR 1 and 2 are both included in the Arts and Humanities Major. THAR 1 was approved Spring 2012 for Area H (Global Perspectives) of the local Associates of Arts.
- **Students in Other Fields:** Students from throughout the college participate in Theatre Arts courses and productions as a means of expanding their educational experience and acquiring translatable skills that will serve them well, regardless of their chosen field. Examples include Nursing students who take acting courses to hone communication skills; Interior Design students who take theatre lighting and set design courses to enhance their interpretations of environments; future K-12 teachers who take Introduction to Properties and learn creative skills that can be applied to the development of classroom projects for their own students.

### **High Quality and Affordable Public Performances**

The program produces an outstanding season of **five\* main stage productions, two showcase productions, and one dance concert** each year that are open to and presented for the department, the campus community, and residents of the North Bay. Selection of shows reflect

the Theatre Arts Department's commitment to educational and cultural diversity, as well as sensitivity to the cultural needs of the local community. For instance, the season always includes a family-friendly show, which runs over the Thanksgiving weekend.

The Theatre Arts Department offers \$1.00 tickets to all county high school theatre students and ESL students, free tickets to all Associated Students members, and \$5.00 tickets to all SRJC administrators, faculty, classified staff, and STNCs. In response to the economic crisis, the program has continued to offer one bargain matinee performance for each production. This has proved very successful with young people, families, and retirees.

In spite of the economic downturn, the Theatre Arts season has increased ticket sales within the last five years. Until this year, average attendance per year was approx. 13,000 and Box Office sales for 2013-2014 were over \$130,000. Attendance for 2014-2015 increased to 14,236 patrons, an increase of 1,200 patrons. Box office receipts for 2014-2015 were \$193,310. This massive increase of \$63,000 was due mainly to the unprecedented success of *Phantom of the Opera*. We will need to keep a large portion of this income in reserves for 2015-2016 and 2016-2017 because in 2015-2016 we are producing only one musical--the other musical being replaced with a Shakespeare play to honor the 400th anniversary of Shakespeare's death.

*\* As a temporary measure in light of the current economy and budget cuts, the Theatre Arts season was reduced to four productions in 2011. The program intends to reinstate the fifth show in 2016.*

### **Campus and Community Collaboration**

Theatre Arts has a long-standing commitment to coordinating its season selection and individual productions with other departments and programs within the college, as well as guest artists and organizations throughout the community.

Examples of recent ( 2015 ) collaborations include:

- *American Night: The Ballad of Juan Jose* - offered a free, day time performance for 350 local high school and ESL students. HSI, BSI, MEChA and other campus groups met the students pre-show for recruitment purposes.
- *Distracted* - a collaboration with Disabilities Resources Department in an after-show panel discussion about Attention Deficit Hyperactivity Disorder.
- *A Few Good Men* - worked with student veterans from all four areas of the military as production advisors.
- *Our Town* - included a pre-show of songs inspired by the show's themes, performed by the local music group Take Jack.

Past collaborations include:

- *Big Love* - a collaboration with choreographer and SRJC alumnus Melecio Estrella, company member with Project Bandaloop in San Francisco.
- *Pride and Prejudice* - selected as the Work of Literary Merit for the English Department; the production was the culminating event in a semester-long series of presentations relating to Jane Austen's novel.

- *Electricidad* - Latino faculty and staff served as advisors; cast members interviewed on the Latino radio show on KPFA and led an acting workshop for at-risk youth at the Arts and Ethics Academy.
- *The Miracle Worker* - collaboration with the DRD Department and the ASL Department; incorporation of sign actors into the production

On several occasions over the last ten years, one or more deaf students have requested an interpreted performance with DRD. In those cases, the Theatre Arts faculty worked closely with the interpreters assigned to the show and actively publicized the performance to the Deaf community throughout Sonoma County. Theatre Arts faculty regularly collaborate with other faculty throughout the college in regard to the development of study units and guest lectures. Theatre Arts faculty are often invited to speak to classes and college groups.

## **A Commitment to Expanding Educational Experiences**

### ACTF

The Theatre Arts Department is an active participant in the Kennedy Center American College Theatre Festival program. This national college-level theatre education program provides students with the opportunity to interact with artist-educators from throughout the region and to participate in the regional festival held annually.

Years ago the program established an American College Theatre Festival fund. Donations to this account provide the means for the program to send 10-30 students to the regional festival (Region VII: The Western United States) when distance and scheduling allow. Students in a variety of theatre focus areas have the opportunity to compete for scholarships at the festival, attend workshops and view productions from throughout the region. They also network with students and faculty from potential transfer institutions throughout the region. SRJC Theatre Arts students have consistently achieved honors at past festivals, including two regional award winners sent to the national festival, several semi-finalists and finalists in design, playwriting and acting, two winning Tech Olympics teams, and five scenes and a full production invited to perform at the regional festival.

### Study Abroad

Most recently, a Theatre Arts faculty member (part-time) taught in the Florence program in Spring 2014. In the past nine years, three Theatre Arts faculty members (two full-time and one part-time) have also taught in the Study Abroad program in London. In each case, several Theatre Arts students participated in the program at the same time. Their experiences have encouraged others to pursue international study and several Theatre Arts students have gone on to travel abroad and/or participate in other study abroad semesters.

### Attending Professional Theatre Productions

While the popular "Ashland Class" (THAR 153) was an early victim of class cuts, Theatre Arts faculty continue to encourage students to attend local and regional theatre, providing information about productions and discounted tickets. Each year Theatre Arts faculty coordinate at least one group attendance at a professional production; in some cases, this is the first professional theatre production a student will have seen, serving to inspire and encourage them in their own work and career aspirations.

### Supporting the Student Theatre Guild

Over the years Theatre Arts students have established a theatre-related student club through Associated Students. While the name of the club has changed several times and the club has had periods of inactivity, it has provided a valuable forum for students to expand their education through improvisation sessions, guest speakers, and the production of student-directed and/or student-written work.

### **Faculty and Staff Remain Current and Committed**

All Theatre Arts faculty and staff are working artists, actively participating in the profession and bringing their experiences back into the classroom to enrich the learning of their students. Exemplifying the standard of life-long learning, Theatre Arts faculty and staff regularly participate in classes, workshops, and other professional events to maintain and expand their skills and knowledge.

### **SRT (*Summer Repertory Theatre Festival*) - Refer to SRT PRPP**

#### 1.1d Hours of Office Operation and Service by Location

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## **Theatre Arts Department**

**Overview:** Between the two programs, the Theatre Arts Department is in operation in some form 360 days a year. Due to the demands of our production schedule, the yearly program works most of winter break and spring break, and most major holidays. SRT (Summer Repertory Theatre Festival) starts on the day of graduation in May and completes the week before fall semester begins, the same day the yearly program faculty begin to gear up for the fall.

### **Theatre Arts (*Yearly Program*)**

**Theatre Arts Office:** During the academic year, the Theatre Arts office is open Monday through Friday from 9:00AM to 6:00PM (and often well beyond), staffed by the Theatre Arts Administrative Assistant III (12-month contract). In addition, staff and faculty are also often

here on Saturdays, Sundays, and holidays. During the summer, the same office hours usually apply, although modified to accommodate project work and staff vacations.

**The Costume Studio (Costume Laboratory)** is open Monday, Tuesday and Wednesday from 10AM to 5PM (and well beyond when the department is in production—often being open from 10AM -11PM M-F and Saturday and Sunday). The Costume Laboratory is staffed by a Classified employee who works 18 hours a week on a ten month contract.

**The Scene Shop (Scenery Laboratory)** is open Tuesday, Wednesday and Thursday from 10AM to 5PM (and well beyond when the department is in production—often being open from 10AM -11PM M-F and Saturday and Sunday). The Scenery Laboratory is staffed by a full-time Classified staff member on a twelve month contract.

**The Box Office** is open Wednesday, Thursday and Friday from 12-4PM and one hour before each performance (averaging **32 performances per semester**, with the addition of Music Dept. events) during the school year; hours expand to a 7 day/week schedule during the summer months for SRT. The Box Office is supervised by a classified employee who works 19 hours a week, 12 months a year.

## **SRT (*Summer Repertory Theatre Festival*) - Refer to SRT PRPP**

### 1.2 Program/Unit Context and Environmental Scan

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#### **Theatre Arts Department**

##### ***Theatre Arts/SRT (Summer Repertory Theatre Festival)***

The two programs housed within the Theatre Arts Department serve two closely aligned, but distinct educational functions:

**Theatre Arts (*the yearly program*)** provides the educational foundation for students from throughout Sonoma County who wish to transfer and/or pursue entry level positions in the theatre arts, as well as general education and skills-based education for students from a wide variety of disciplines.

**SRT (*Summer Repertory Theatre Festival*)** is an invaluable professional training program, providing essential experiential learning for students to prepare them to succeed in the professional world. Therefore, Summer Repertory Theatre Festival is a culminating educational experience for many students in the yearly program, especially those in the five Certificates of Achievement, as well as alumni of the Theatre Arts program who participate in SRT later in their educational journey. In addition, Summer Repertory Theatre Festival serves students from throughout California, providing local students with the chance to gain a broader perspective by working side by side with them.

The Entertainment Industry continues to flourish in California in spite of the economic downturn. Theatre Arts and SRT students are well-prepared to enter many aspects of the industry successfully. However, the combination of budget cuts, state policy changes, aging facilities and equipment, and unsustainable workload demands on faculty and staff (caused in large part by the first three issues) is beginning to compromise our ability to sustain that success.

While creative solutions have been and can continue to be found, without the district supporting reasonable work schedules for the department's core faculty and staff, doing so is becoming more and more difficult.

## **RECENT CHANGES AND CRUCIAL ISSUES**

### **Theatre Arts Curriculum and Repeatability**

Recent (2012) changes at the state level regarding repeatability (the retaking of courses multiple times with a passing grade) required that the department conduct a detailed review of impacted curriculum during the 2012-13 academic year.

In 2015 in order to preserve the vitally important skill development necessary for Theatre Arts students to succeed in transfer and occupational goals, the department has written 13 new courses (the majority of which are new leveled and special topics courses, to replace formerly single, repeatable courses) and is currently writing approximately 13 additional course outlines, as well as revising the majority of existing courses in the Theatre Arts curriculum in some manner.

These repeatability changes have significant ramifications for continuing students. It will be essential for Theatre Arts Dept. faculty to guide continuing students through the changes, assisted by Counseling faculty and Admissions and Records staff.

In addition to the new courses necessitated by repeatability changes, there is also a growing need for other new courses in the Theatre Arts curriculum to better prepare students for transfer programs and entry level jobs. These lower division courses are often requested by students and are likely to be popular, especially since they would also serve students in other disciplines. These potential courses include:

- **Introduction to Playwriting** (*Would serve both Theatre and English students*)
- **Introduction to Directing** (*Would serve both Theatre and Media students*)
- **Introduction to Voice and Speech** (*Would serve students in Theatre, Music, and Communication Studies*)

- **New Works in Performance** (*Would serve students in Theatre and English*)
- **Introduction to Sound Design** (*Would serve students in Theatre, Music, and Communication Studies*)
- **Musical Theatre Workshop** (*Would serve students in Theatre and Music*)
- **Introduction to Stage Combat** (*Would serve students in Theatre, Dance, Kinesiology, as well as other applications.*)
- **Introduction to Puppetry** (*Would serve students in Theatre, Art, and Child Development*)
- **Children's Theatre and Creative Dramatics** (*Would serve students in Theatre, Child Development, and those intending to be K-12 teachers.*)

The writing and revision of curriculum, and the necessity to set up methods to inform and advise continuing students through this process has already resulted in a significant workload increase for the Theatre Arts faculty, in particular the Dept. Chair.

### **Local AA and TMC**

The new "local" Theatre Arts AA debuted in Fall 2011 and the Theatre Arts TMC was approved by the Chancellor's Office in Spring 2014. At present, the current Theatre Arts Major aligns more effectively with UC theatre programs around the state; therefore, both majors will be retained while the department conducts further research on UC curriculum and the implications for students if only the TMC is offered.

### **Theatre Arts Curriculum and C-ID courses**

Theatre Arts will continue to work with the Articulation Officer to establish additional articulation agreements throughout the state, as well as submitting additional courses for C-ID designation. To date, at least 15 Theatre Arts courses have been submitted and approved for C-ID equivalency. When appropriate and feasible, curricular adjustments to existing Theatre Arts courses have been made to better align with C-ID descriptors.

### **Student Success Act and Definitions of Successful Completion**

While Theatre Arts students are usually hard-working and dedicated to their education, they often take longer than two years to identify and complete their educational goals. There are a variety of factors that we believe contribute to this situation, including:

- The need to acquire basic skills prior to completing general education courses. Students drawn to the skills-based aspects of the theatre arts are often successful with their coursework within the discipline, but may struggle with language and/or computational skills.
- Economic circumstances often necessitate holding a job; those students often are only able to attend school part-time.
- Personal circumstances may necessitate balancing family obligations; those students often are only able to attend school part-time.
- Change of educational goal - students in Theatre Arts will often start in one focus area (such as acting), only to discover a strength in other focus area after a year in the program. Because focus areas often require different foundation courses, such a change may necessitate completing additional course work.
- Pursuit of multiple focus areas - On occasion, a multi-talented occupational student may wish to complete studies in more than one focus area within the theatre arts (for example, both acting and stage management). When this occurs, the student will need to complete coursework and production experiences in both focus areas, thus necessitating more semesters of study.
- Time demands of coursework - Courses in the theatre arts often require longer periods of time in the classroom in order to provide opportunity for hands-on education. Practicum courses that involve working on a production require substantial time commitments. Therefore, Theatre Arts majors and

certificate students often have to carry more limited class loads in order to allow enough time for homework and other obligations.

With these issues in mind, we are concerned about statewide changes due to the Student Success Act, and their impact on students who need to take longer to complete their educational goals. Such students also need to continue to hone their creative skills through production experiences while they are completing their other educational requirements; recent repeatability changes make this even more difficult.

We are also concerned about the limited definitions of "successful student completion" (completion of degree, transfer, and/or certificate) currently in use, which do not include other types of educational goals that we see in our field. While we consider these other educational goals to be valid as well, at present we do not have a method for capturing this data. Examples of these include the following:

- Students who enroll in our courses with the intention of gaining a specific set of skills through one or more identified courses; once those courses are successfully completed, the student has fulfilled his or her educational goal and moves on.
- Students who actively participate in our curriculum and build their skills in order to prepare for acceptance into a professional theatre conservatory (non-degree program).
- Students majoring in other fields who regularly enroll in theatre classes to gain related skills and knowledge that will benefit them in their chosen educational and career goals.

We need help to develop methods to identify such students and document their successful completion, as well.

### **Certificates**

In regard to our current Certificate Program, it is the department's intention to pursue the following goals during the 2015-2016 academic year:

- Review and, when applicable, revise all five current Certificates of Achievement, incorporating the new curriculum that addresses repeatability.
- Consider development of a new interdisciplinary Musical Theatre Certificate, in collaboration with the Music Dept. and the Dance program.
- Either develop a new Stage Management Certificate and/or revise the existing Theatre Management certificate to more accurately reflect entry level position requirements.

### **Technology**

#### ***Aging and Inadequate Instructional Sound and Lighting Equipment:***

Burbank Auditorium is both a public performance space and a teaching laboratory year-round. In addition, Newman Auditorium is also used for 2-4 productions each year and requires supplemental lighting and sound equipment because it is not equipped adequately. Therefore, the Theatre Arts Dept. maintains a large inventory of instructional sound and lighting equipment for use in both spaces throughout the year.

The majority of that equipment inventory is nearing the end of its life expectancy and must be replaced before it seriously compromises the quality of productions and other events and the classes attached to said productions and events. In addition, in order to best prepare our students to be competitive in the industry it

is essential that we have up-to-date technology in these vitally important instructional spaces, which is not currently the case. *Please see **Recent Acquisitions** below.*

### ***Classroom Mediation Needs:***

**Media Cart for Acting Studio:** Funding was approved in late Spring 2013 for a portable projector cart for the **Acting Studio (Rm. 214)**. This includes a cart, projector, a new combination DVD/VCR, a new projection screen, and the necessary cabling. While detailed discussions have taken place with Media Services regarding the acquisition of this equipment, installation has not taken place as of yet.

**Mediation or Media Cart for Makeup Room:** The Makeup Rm (Rm. 226) also needs to be mediated. A ceiling-mounted projector with portable computer cart will likely be the best solution; the space limitations and usage make a traditional media station unlikely.

**Mediation or Media Cart for Lighting Laboratory:** A request has been on the PRPP for a few years now to also mediate **Rm. 290**. The need continues. However, since the Scene Shop is used for both instruction and construction, the Theatre Arts Department is now proposing an alternative, **mediating Rm. 283**. Rm. 283 is a former lecture classroom; in Spring 2013, a proposal was approved by the Vice President of Academic Affairs to redesignate that classroom as the **Lighting Laboratory for Theatre Arts**. Funding acquisition for the refurbishing of the room and installation of a second door is in process. Currently, classes and meetings are scheduled in Rm. 283 each semester.

### ***Production Support:***

With the recent acquisition of six iPads, the department incorporated their use into the production process during the 2014-2015. In doing so, the department is actively exploring the viability of tablet-based instructional technology in various courses. In addition, additional application and software needs will undoubtedly be identified.

### ***Other Recent Acquisitions:***

In 2013-2014, Theatre Arts received funding to purchase Vectorworks, the industry standard software for set designers and lighting designers. These acquisitions are invaluable for our technical, design, and management courses. Vectorworks is currently being installed on our student laptops.

In 2014-2015, Theatre Arts received funding for the purchase of a set of stage drapes to replace the torn and faded existing drapes. We also received some funds for replacement of body microphones and other sound related equipment and funds for new folding chairs for the Acting Lab.

The formation of the Theatre Arts Advisory Board allowed us to apply for (and receive!) CTEA funds. We recently received \$60,000 for new lighting equipment. These instruments utilize current LED technology and will replace approximately 25% of our outdated and/or non-functioning lighting inventory.

### **Growing Pressures on Our Production Program**

### ***Funding of Our Production Program Through Box Office Revenue:***

As district budget cuts have continued and costs for resources and labor have increased, we have been forced to depend more and more on our box office revenue, similar to a "for-profit" theatre. We are now to the point where approximately 75% of our production budgets must come from our box office revenue (including the cost of all designers and special skills staffing; the majority of building supplies; most publicity costs; and the majority of royalties.)

The most serious repercussion of such a situation is that it is forcing us to select shows more and more for box office appeal, rather than primarily for the educational needs of our students. Academic theatre, particularly in colleges, has historically been a place for experimentation and discovery. When academic production programs like ours are placed in a situation in which economics start to compromise educational value, this can quickly become a serious problem.

The faculty and staff of Theatre Arts have worked very hard to prevent this problem from growing and, to date, have succeeded fairly well in doing so. However, it is becoming increasingly difficult due to the untenable combination of diminishing resources and increased workload. CTEA funds will prove extremely useful for replacing some outdated equipment. Finding production sponsorship and corporate underwriting might help alleviate other financial pressures, but such a process needs to be approached carefully and the work entailed in finding suitable donors cannot be done by the Theatre Arts faculty and staff.

### ***Cast Sizes and Production Selection:***

With growing concerns about enrollment district-wide, we have had to increase the cast size of our musicals and larger non-musicals. Increased cast sizes have greatly increased both the cost of costumes and the costume construction workload for our costume designers, part-time Costume Technician, and costuming students.

Concerns about enrollment have also limited the small cast scripts we can choose; we are unable to consider many important plays now because they have casts of eight or less. Ironically, this is happening at the same time the average cast size of most new plays and musicals in the professional world is shrinking for financial reasons. While we strive to select exciting, challenging, and *current* seasons for our students, it is becoming increasingly difficult to balance all these pressures.

### ***Performance Venue Limitations:***

Ideally, a theatre program of our size would have at least two performance venues (a large show space and a more intimate thrust theatre or Black Box theatre), in order to expose students to a variety of real-world production challenges. Departments with multiple venues also have more flexibility in controlling production costs while maintaining educational values.

However, at present the 600-seat Burbank Auditorium is the primary performance venue for the Theatre Arts Department. While the program does use Newman Auditorium for selected productions that need the intimacy of that space, design options there are greatly limited during the school year because it must also serve the

needs of lecture classes during the school week. Therefore, when we do a "Newman show," it limits learning opportunities for our technical and design students.

In addition to Burbank, we need at least one smaller venue that can be used year-round. This, in turn, would increase the availability of Burbank for other departments and events.

### **Growing Importance of Collaboration with Other Disciplines**

In this time of reduced resources, coupled with changes in the world around us, it is more important than ever that we cultivate opportunities for collaboration and the mutually beneficial sharing of resources. Discussions has already begun with members of the Media faculty (Communication Studies Department), the Music Department, and the English Department about potential collaboration between the programs.

Current discussions include:

- Overlapped scheduling of Media 21 and THAR 63: Acting for Film, Television and Voice-Over, in order to allow for collaboration in the Doyle film studio.
- Developing a cross-listed, co-taught course in which Theatre Arts acting students perform in student-directed film projects by Media students.
- Establishing an online talent registry of potential student performers for Media student projects.
- Developing a cross-disciplinary relationship with the Digital Music program for Theatre Arts students interested in specializing in Sound Technology and Design.

Successful collaborations already completed or well under way include:

- Cross-listed, co-taught performance course in Opera and Related Forms. (THAR 81A/MUSCP 81A, approved April 2013). This production course focuses on performance in opera and related forms such as light opera, Broadway opera, pocket operas, one-acts, and concert productions. In Fall 2013, we produced *Les Misérables* and we produced *The Phantom of the Opera* in Fall 2014.
- Expansion of Theatre Arts Box Office services to include Music Dept. events. *(Additional funding needs to be found to increase the work hours of the Box Office Manager. The additional hours are temporarily being funded by the Dean's office. Additional funds also need to be found to cover the cost of the ticketing supplies, online ticketing fees, and credit card charges. Theatre Arts is currently paying those fees for the Music Dept.)*
- Further developing the ongoing collaboration between Theatre Arts and Music, in which Theatre Arts provides technical and production support for Music events.
- Revising ENGL 11: Introduction to Dramatic Literature, with the English Department (completed in Spring 2014). This revised course can now be taught by faculty in both departments and will be submitted to the CRC for cross-listing. It has also been approved for C-ID and satisfies one of the electives in the Theatre Arts TMC.

Another area of potential collaboration is with Consumer and Family Studies. Their Interior Design and Fashion programs have been hard hit by a number of factors in recent years. While

discussions have just begun, it is possible that our two departments could collaborate on some curriculum, as well as share some resources and specialized instructional spaces, that would be beneficial to the students of both departments.

### **Additional Facility Limitations and Their Impact on Instruction**

***(See also 2.5b)***

Over the years a variety of events have occurred in regard to our facilities that are now causing significant ramifications. They include:

#### ***Lack of Instructional, Coaching and Rehearsal Space:***

In 2006, we lost Rm. 299, a large temporary building located behind Burbank - While this aging building was in poor shape, it served as our only lecture classroom, our secondary rehearsal space, and the only private coaching space for acting faculty to work with students during office hours.

#### ***Ramifications:***

1. With our general education courses scheduled during the prime time hours of 9:00 AM-Noon (because the majority of our other courses are scheduled in the afternoons), we now must compete for mediated lecture space with many other departments. In addition, since our general education courses often involve interactive exercises, traditional lecture spaces are often inadequate for our instructional needs.
2. Without a secondary rehearsal space for our productions, we have been forced to use Burbank Auditorium stage for that purpose. As a result, this has significantly reduced the availability of that facility for other purposes and resulted in scheduling challenges when the stage is needed for loading in sets and hanging lights.
3. Without a designated coaching space, acting faculty often must coach students in the highly public theatre lobby or on the disabled seating platform in the theatre while construction work is being done on stage. This creates noise problems for the Theatre Arts Box Office as they try to assist customers and for Communication Studies classes.

#### ***Impact of Increased Number of Music Dept. Events in Burbank:***

Growth in the Music Department programs has resulted in the need for an increased number of performances in Burbank, both at midterm and the ends of each semester. The Theatre Arts Department has been very supportive of this expanded programming. However, it has also created significant scheduling pressures and workload increases for Theatre Arts staff, faculty, and student employees.

## **2.1a Budget Needs**

### **UPDATE 2019**

On February 28, 2019, Vice President of Academic Affairs, Jane Saldana-Talley granted Theatre Arts and Summer Repertory Theatre permission to postpone the full update of the PRPP until spring 2020. The reasoning is that until both

programs are settled in the remodeled Burbank, anything that is reported while Theatre Arts and SRT are in swing space will not accurately reflect the status of these two programs.

## Theatre Arts Department

### Overview

The Theatre Department's budgetary needs fall into three different categories:

1. Managing and maintaining Burbank Auditorium, which includes producing events for other departments (Music, Dance, PDA presentations, etc.).
2. Theatre Arts (*Yearly program*) instruction and production
3. SRT (*Summer Repertory Theatre Festival*) instruction and production

In 2017 Theatre Arts and SRT were fortunate to receive instructional equipment monies and a generous CTE grant. But by far the best news is that the Burbank Renovation and Addition are under construction and the expected completion date is June 2019. Thank you!

### Instructional Equipment 2017-2018: thank you!

\$15,000 for 10 MacBook Pro 13

\$1,300 for a new Barber Chair for the Makeup Lab

### CTE 2017-2018: thank you!

\$93,000 for Martin MAC Quantum Profile Moving lights and Color Changing LED fixtures. This grant was submitted at the suggestion of the architects, Leigh Sata and Serafin Fernandez in the hope to reduce the FF&E budget on the remodel due to rising construction costs.

### Ongoing Challenges

During the 2009/10 fiscal year, the Theatre Arts Department experienced over \$21,000 in cuts (4000s and 5000s); these cuts had a significant impact on both programs (Theatre Arts and SRT), which continue to the present day. Costs for supplies continue to rise, as do royalties and labor costs (student labor and independent contractors).

- **The cost of production supplies** (lumber, metal, fabric, etc.), **equipment maintenance/replacement and services** have increased dramatically.
- **The closing of local/regional businesses** that provided important supplies has meant that needed purchases must be made further afield (requiring buying trips to major metropolitan areas; higher shipping and handling costs, etc.).
- **Royalties for shows** has increased over the last nine years, particularly for musicals, which cost as much as \$1,000 per performance. This has resulted in a difficult situation for us. Since musicals earn much more box office revenue than non-musicals, we have been scheduling two musicals a year. However, as royalties increase the cost of producing musicals has become more of a strain on our limited production budgets. In addition, as an austerity measure Theatre Arts reduced our season by one show for the last five years (and will continue this reduction for 2018-2019), but by necessity increased the performances of our musicals to offset lost revenue. Every additional

performance requires an additional royalty payment. (For spring 2016 Theatre Arts elected to produce a royalty-free Shakespeare play instead of an expensive musical. We saved on royalties but Box Office revenue was less than 1/3 that of a musical.)

- **Loss of Box Office due to Swing Space:** While Theatre Arts/SRT is, of course, thrilled to be getting the Burbank remodel, the size of our swing performance spaces are much smaller than Burbank, which was 600 seats. Maria Carrillo High School is only 320 seats, Newman is 190. In addition, our fall 2017 play, *It Can't Happen Here* was cancelled due to the fires.

As a result of performing in swing space and Sonoma County Fires:

- **Box Office revenue has decreased by 33% from 2016-2017**
  - A loss of more than \$55,000.00 compared to 2016-2017
  - A loss of more than \$24,000.00 compared to 2015-2016 (one less musical = less ticket revenue)
  - A loss of more than \$72,000.00 compared to 2014-2015
- **Marketing and Audience Development Costs:** It has become more difficult to draw audiences at the same time that we have had to depend more and more on our box office revenues. Therefore, we have to spend more money, time and resources in the attempt to reach, inform and attract audiences. (Please see note above regarding swing space during the 2-year remodel.)
  - **Box Office Revenue and Production Selection:** As costs for resources have increased, we have been forced to depend more and more on our box office revenue, similar to a "for-profit" theatre. Such a situation forces us to select shows for box office appeal, rather than primarily for the educational needs of our students. When academic production programs like ours are placed in a situation in which economics start to compromise educational value, this can quickly become a serious problem. The faculty and staff of the Theatre Arts Department have worked very hard to prevent this problem from growing and, to date, have succeeded fairly well in doing so. However, it is becoming increasingly difficult due to the untenable combination of diminishing resources and increased workload.

Theatre Arts PRPP continues to carry both the needs of the program and the needs of Burbank. Therefore, the more specific budgetary impacts of Theatre Arts are described below, as well as the impact on the management of Burbank Auditorium.

### **Managing Burbank Auditorium - Burbank Budgets**

We want to once again express our deepest gratitude that Burbank was selected for a full remodel and addition of a studio theatre! The new facility is going to be not only beautiful, but functional, accessible and up to industry standards. We will finally have a facility that matches the strength of our programs (Theatre Arts, SRT, Music, and Dance).

Managing and maintaining a substantial facility like Burbank Auditorium is both a departmental and a district responsibility. While Theatre Arts and Summer Repertory Theatre are the greatest users of the facility, it is not only used by these programs; it is also used by Music,

Dance, and PDA, as well as for the Police Graduation, Community Education, HSI outreach events, MEChA and other events on occasion.

For the two years of construction, Theatre Arts has and will face a new set of substantial challenges as we continue to navigate the waters of swing space and either create performance spaces from facilities that were not intended for theatrical performance (Newman) or truck shows in (similar to a touring company) to an off-site facility (Maria Carrillo High School).

One area of on-going challenges is labor. The Burbank Overtime budget (also 1008) was originally intended to pay the Theatre Arts Production Specialist to run load-in, lights and sound for all non-Theatre Arts Dept. events, such as those produced by the Music Department, Dance, Community Education, the Police Graduation, and PDA. As the complexities of such events have increased over the years, the workload for the already overburdened Theatre Arts Production Specialist has also increased. While we have been able to alleviate the workload problem to some degree by hiring an STNC for Music events with some of these funds, the number of Music events has increased in the past several years and are quickly outstripping the funds available. In addition, there is now a hiring freeze in place and all STNC positions are being scrutinized.

### **Theatre Arts (*Yearly program*)**

- **In Spring 2011, we decided to cut a show for 2011-12 in order to preserve expenses and FTEF. This cut continued through 2017-2018.**

The yearly Theatre Arts Department program produces excellent shows with professional production values. However, the program is not sufficiently funded. We fall short in the area of instructional supplies (the funds we use to construct costumes, scenery and props). Our annual maintenance budget is less than the cost of maintaining one sewing machine (\$89.99). We have fourteen sewing machines, three washing machines, three dryers, a 30-year-old ironing system and all of the construction machinery in the Scenery Laboratory. The dry cleaning budget only covers the cost of one of our four shows.

- ***Have you implemented any cost savings measures during this academic year that have saved the District money? Is so, describe those.***

Theatre Arts continually strives to use district funds wisely and economically. We are thrilled and relieved that the remodel will include all new equipment (where applicable), thereby lessening the need for repairs. However, maintenance costs will be ongoing.

- ***How do your budget statistics compare to the district-wide range?***

The two programs within the Theatre Arts Department are unique to the district in their breadth and scope and the Theatre Arts Department's production program is primarily funded through ticket sales. District-wide comparisons are deemed to be not relevant.

- ***Describe areas where your budget might be inadequate to fulfill your program's goals and purposes.***

Our STNC and Student Labor budgets have not increased in over nineteen years (except for a modest increase this year to cover the rise in minimum wage), thus resulting in a reduction of

available work hours. And we, of course, suffered from five years of cuts. Without improvements in both of these areas, Theatre Arts cannot continue to maintain our goal of providing state-of-the-art technical productions and up-to-date training.

We need increases in our instructional supplies budgets. We continually go over budget in graphics, dry cleaning, and equipment maintenance (although we budget very carefully and have continued to reduce paper use whenever possible.)

## **SRT (*Summer Repertory Theatre Festival*) - Refer to SRT PRPP**

### 2.1b Budget Requests

Rank	Location	SP	M	Amount	Brief Rationale
0001	Santa Rosa	04	07	\$10,000.00	Additional funds for labor to maintain Burbank Auditorium equipment and events. At the moment the department is using Foundation funds to cover these costs.
0002	Santa Rosa	02	01	\$10,000.00	Additional funds for sets, costumes and other production expenses. At the moment the department is using Foundation funds to cover these costs.
0003	Santa Rosa	02	01	\$12,000.00	Additional funds for play/musical royalties. At the moment the department is using Foundation funds to cover these costs.
0004	Santa Rosa	04	01	\$9,000.00	Additional funds for equipment maintenance in classrooms. At the moment the department is using Foundation funds to cover these costs.

### 2.2a Current Classified Positions

Position	Hr/Wk	Mo/Yr	Job Duties
Administrative Assistant III	40.00	12.00	Theatre Arts AA/Business Manager: Performs all duties of an academic department's administrative assistant, plus extensive additional duties serving as the Business Manager for the Theatre Arts Department's yearly theatre company - Complex budget spreadsheets; handling honorariums; processing CalCards, staff timesheets; obtains show licenses; fields student inquiries; enrolls students in appropriate course work; department liaison with other departments performing in Burbank; works regularly with other college offices, such as Community Education and Facilities; processes box office receipts; facilitates communication with department
Theatre Arts Production Specialist	40.00	12.00	Technical Director: Theatre Arts Department and Burbank Auditorium. Duties include serving as Instructional Aide to Design Instructor; supervises Scenery Laboratory; attends all production meetings; constructs scenic elements for 4-5 main-stage shows; installs, maintains, and runs all sound and lighting equipment; runs all Technical Rehearsals; monitors stock, orders supplies and maintains budget for Scenery Laboratory; designs scenery, lighting, and sound for main-stage productions, when feasible; facilitates all technical requirements for all events in Burbank; coordinates with Environmental Health and Safety on machine maintenance and safety; maintains inventory of the Theatre Arts Warehouse; maintains all technical equipment in Burbank Auditorium.
Theatre Arts Costume Technician	18.00	10.00	Costume Laboratory Manager and Instructional Aide: Duties include construction of costumes,

			properties, and masks for main stage productions; monitors stock, orders supplies and maintains budget for Costume Laboratory; serves as Instructional Aide to Costume Design instructor. Supervises student employees. Schedules and supervises maintenance of shop equipment, maintains inventory. This position is 18 hours a week. This position needs to be a full time position.
Box Office Technician	19.00	12.00	Box Office Manager: Ensures that the box office operations for both SRT and Theatre Arts run effectively and efficiently; technical and clerical duties; daily interaction with the public; supervising student assistants; basic accounting related tasks; maintains financial and statistical records; ensures that basic accounting procedures have been followed; generates publicity materials including online newsletter, school ticket offers, and special events promotion. (Has recently taken on ticket sales for Music Dept. and Dance Dept. events as well.) We are requesting increased hours, would prefer a full time Performing Arts Box Office position. The Music Department also includes this request in their PRPP.
Media Technician	0.50	11.00	Media Technician: Promotional Photographer for Theatre Arts. Theatre Arts and SRT receive a total of 180 hours of the Media Technician's workload per year; Theatre Arts uses only 20-30 hours of that allocation. (75% 11-month position, shared with Art

## 2.2b Current Management/Confidential Positions

Position	Hr/Wk	Mo/Yr	Job Duties
Chair Theatre & Fashion/Artistic Director/CTE Co.	27.60	10.00	<p>Position includes all duties of a Department Chair (15.6 hours/week at 35.5% load*) PLUS extensive special duties as Artistic Director at 20% load (actual workload is approx. 26 hours/week, granted 20% or 8 hours/week release time beginning Fall 2014) and, CTE Coordinator for 5% load (2 hours/week) and as of fall 2016, Chair of Fashion 5% load (2 hours/week): In addition to Chair duties: Coordinates and supervises all artistic aspects of a 4-5 show theatre company.</p> <p>Supervises Theatre Arts Foundation Account, Theatre Arts Certificate Advisory Board, and grant writing.</p> <p>Oversees proper handling and deposits of Theatre Arts ticket revenues.</p> <p>Interviews and hires all visiting professional staff for Theatre Arts productions. Coordinates Public Relations efforts for theatre company.</p> <p>Manages scheduling, maintenance, and supervision of performance spaces.</p> <p>Coordinates with SRT Artistic Director on seasons, facilities, resources, and personnel as appropriate</p> <p>Organizes and coordinates annual Design Conference.</p> <p>Attends all production meetings (15-20 total)</p> <p>Attends designer run-throughs (8-10) and technical/dress rehearsals (10-20).</p> <p>Meets with directors to discuss artistic integrity of shows</p> <p>Attends and supervises performances.</p> <p>Attend meetings for the Dance Show and Music Dept. events. Creates Production Calendar for the theatrical season.</p> <p>Chairs the Play Selection Committee. Writes the Show Requirements for the season of plays.</p> <p>Creates and maintains the season Production Budget</p> <p>*For 2014-15, 2015-2016, 2016-2017, 2017-2018 a permanent 20% release time was approved for the Artistic Director position. The Chair release time was reduced by 2.5% because of 5% CTE release</p>

			time. Fashion Studies merged with Theatre Arts fall 2016. This position was granted additional release time of 5%.
	40.00	12.00	

## 2.2c Current STNC/Student Worker Positions

Position	Hr/Wk	Mo/Yr	Job Duties
BURBANK Overtime Technical Assistant	5.20	10.00	Covers stage, sound, and lighting needs for Burbank events not covered by the THAR Technical Director: Music Department events and some community education events.
THAR Student Employee - Scenery Laboratory	10.00	10.00	Construction of scenic element for main stage productions. At the moment the department is using Foundation funds to supplement these costs.
THAR Student Employee - Costume Laboratory	12.00	10.00	Construction of costume elements for main stage productions At the moment the department is using Foundation funds to supplement these costs.
THAR Student Employee - Costume Laboratory	12.00	10.00	Construction of costume elements for main stage productions At the moment the department is using Foundation funds to supplement these costs.
THAR Student Employee - Box Office	15.00	10.00	[currently a FEDERAL WORK STUDY position] Assists Box Office Manager
THAR Student Employee - Scenery Laboratory	10.00	10.00	Construction of scenic elements for main stage productions At the moment the department is using Foundation funds to supplement these costs.
THAR Student Employee - Scenery Laboratory	10.00	10.00	Construction of scenic elements for main stage productions At the moment the department is using Foundation funds to supplement these costs.
THAR Student Employee - Costume Laboratory	12.00	10.00	Construction of costume elements for main stage productions At the moment the department is using Foundation funds to supplement these costs.
THAR Student Employee - Box Office	12.00	10.00	Ticket Sales and Customer Support
THAR Student Employee - Scenery Laboratory	10.00	10.00	Construction of scenic elements for main stage productions At the moment the department is using Foundation funds to supplement these costs.
THAR Student Employee - Scenery Laboratory	10.00	10.00	Construction of scenic elements for main stage productions At the moment the department is using Foundation funds to supplement these costs.

## 2.2d Adequacy and Effectiveness of Staffing

### UPDATE 2019

On February 28, 2019, Vice President of Academic Affairs, Jane Saldana-Talley granted Theatre Arts and Summer Repertory Theatre permission to postpone the full update of the PRPP until spring 2020. The reasoning is that until both programs are settled in the remodeled Burbank, anything that is reported while Theatre Arts and SRT are in swing space will not accurately reflect the status of these two programs.

### Theatre Arts Staffing Profile

#### Total Assigned Workload

6.9241 FTE

0.95% of District Total

42% Regular

58% Adjunct

### **Regular Faculty**

3 contract faculty\*

3.0 FTEF

0.97% of District Total

- Leslie McCauley, Faculty and Dept. Chair/Artistic Director.

Load for Chair (2016-2017: 38% per semester, reduced to 35.5% because of 5% CTE Coordinator load, 20% for Artistic Director beginning Fall 2014). Fashion Studies was recently merged with Theatre Arts. Additional release time for Fashion = 5%.

- Maryanne Scozzari, Faculty
- Laura Downing-Lee, Faculty

*\*The fourth contract faculty, James Newman, is 100% reassigned time for Summer Repertory Theatre Festival. His FTE appears on the SRT PRPP.*

### **Adjunct Faculty**

Average 16 adjunct faculty per semester

3.9241 FTEF

0.94% of District Total

### **Classified Staff**

4 Classified Staff + 1 Shared Classified Staff position

3.9723 FTE

0.87% of District Total

- THAR Administrative Assistance III = 1.0
- THAR Costume Technician = 0.45
- THAR Production Specialist = 1.0
- THAR Box Office Manager = 0.2375

*The data may not be correct, due to an error in the recording of FTE for the Box Office Technician whose position (.47 FTE) is divided between THAR and SRT). In addition, the hours for the ART Media Tech, who serves as the Promotions Photographer for the yearly program, is also divided between THAR and SRT.*

#### ***Plus***

- ART Media Tech - Promotions Photographer = 0.0473

This is a shared position with the Art Dept. and SRT. The total position is 75% x 11 months. Theatre Arts receives approx. 20-30 hours of the employee's work per year.

### **STNC**

2 STNC Employees

0.2816 FTE

0.30% District Total

\*note: all STNC positions were cut for 2017-2018.

### **Student Employees**

13 Student Employees

2.4834 FTE

1.39% District Total) (previous year was 2.11% District Total)

Positions are divided between the Scenery Lab, the Costume Studio, and the Box Office. The total number of hours available are often subdivided between students because they can only work a limited number of hours. For instance, one student employee works only 3 hours a week.

## RECENT STAFFING IMPROVEMENTS

None.

However, the much-loved Theatre Arts Admin III retired October 2016. The position was approved for rehire and filled with a *wonderful* employee. Thank you!

In addition, the Box Office Technician resigned fall 2016. The position was approved for rehire, was originally covered by an STNC (with salary savings), and was filled by a permanent employee April 2017. This employee resigned after two weeks. Eventually this position was filled with a permanent employee. Thank you!

## STAFFING ISSUES AND NEEDS

### IDENTIFIED NEED -

#### **Increase Hours for Classified Box Office Technician (aka "Box Office Manager"):**

Theatre Arts/SRT has greatly benefited by the transition of the STNC Box Office Manager to the 47% Classified Box Office Manager. However, after completing our fifth year with the position at 47%, it is clear that the workload outstrips the current number of allocated hours. For instance, for the 2014-2015 through 2016-2017 academic years, the Dean of Arts and Humanities funded the staffing of the Box Office for Music Department events. The Dance Department pays the hourly wage for two student employees to assist with ticket sales. This is not a long term solution and the Box Office Manager worked well over the allocated hours, on their own time. In addition, the Theatre Arts and SRT Administrative Assistants worked an average of 3 hours per semester counting the receipts for Music. Spring semester is especially challenging when the SRT subscription packages are being purchased by patrons at the same time that the yearly program is selling tickets to spring shows. The average spring semester work load is 30 hours a week.

Therefore, this position needs to be **at least a 75% position. This position currently qualified for Shift Differential.** This position processes an average of 37,500 tickets for Theatre Arts and SRT combined, not including Dance and Music Department tickets.

The Theatre Arts Department, with the support of the Music and Dance Departments, requests that this position be permanently increased to 75%. **Were the position to be increased to 75%, the Box Office could continue to handle the ticket sales for the Music and Dance Departments events throughout the year.** This proposal is based on the year-long pilot program conducted in 2013-2014.

Interim Dean Dr. Mark Anderman was made acutely aware of the Box Office staffing need spring 2017 due to the Burbank Remodel and the need for Theatre Arts, SRT, Dance and Music to find swing space for the two-year relocation. Each program has and is struggling to find individual solutions for their box office needs, solutions which have cost each program individually. This chaos and cost could be avoided by an at least 75% Box Office position.

*Benefits to the District:*

- Redirects box office-related workload currently shouldered by Music Dept. faculty, staff and students to a professional Box Office Manager specifically trained in handling ticket sales and dealing with the public. Allows Music Dept. faculty and staff to better focus on the needs of their program.
- Increased level of professionalism and better public relations for Music Dept. events.
- Centralized location for patrons wishing to purchase tickets for academic performing arts programming (Theatre Arts/SRT, Music, Dance).
- Online and pre-event ticketing made available for Music Dept. events
- Computerized accounting of ticket revenue for Music Dept., Theatre Arts Dept. and Dance Dept. events

***Expanded Proposal – Creation of Centralized Performing Arts Box Office in the renovated Burbank Auditorium and Studio Theatre:***

With the remodel of Burbank Auditorium and addition of the Studio Theatre, the college has an opportunity to create a centralized District Events Box Office. The Box Office could potentially take on the ticket sales for all non-athletic events for the district. If this were to occur, the Box Office Manager position would have to be increased to a 100% position, the need for a much more centralized box office for the district has been discussed by many in the district and community for years. The remodeled Burbank Box Office is large, with two sales window, one Will Call window, and two work desks. The time is ripe for this position.

**IDENTIFIED NEED -**

**Burbank Technician for the Remodeled and Expanded Burbank Auditorium**

This position would function as Facilities Manager for the remodeled and expanded Burbank Auditorium.

The workload for the Theatre Production Specialist (AKA "Technical Director") is more substantial than a single individual can accomplish within a 40-hour workweek, a situation that is exasperated by the lack of a full-time faculty member in Theatre Technology/Stagecraft. In addition, the person holding the Production Specialist position is also expected to serve as the facility manager for Burbank Auditorium and coordinate technical needs for non-Theatre Arts events in Burbank.

With the remodel of Burbank and addition of the Studio Theatre, the Theatre Arts Production Specialist will be managing two performing arts venues.

Although there is a small allocation of funding for a Burbank Technician, it is insufficient to cover its current application, that of hiring a skilled STNC to handle the Music Department events each semester, as well as any other non-Theatre Arts events (**Note:** during the two-

year remodel, Theatre, Music and Dance are using alternative locations). When STNCs are not available, the Theatre Production Specialist must work additional hours, further exacerbating his already overloaded schedule. Historically, the Production Specialist then generates so much comp time that there are not enough days in the calendar year for him to take time off and (with the addition of vacation hours) results in the employee being off work for most of the summer months.

There are also ongoing District concerns regarding the workload of the Theatre Arts Administrative Assistant III, the Theatre Arts Department Chair/Artistic Director and the SRT Artistic Director. Together with the Production Specialist, these four positions (plus faculty and staff in Music) spend a large portion of their workday dealing with Burbank facilities issues.

Therefore, the Theatre Arts Program (and the other departments who use this position) need a permanent 100% 12-month classified employee to be the Burbank Technician who would function as a Facilities Manager. In addition to serving the technical needs of the Music and Dance Departments, this position could also alleviate some of the evening and weekend production workload for the Theatre Production Specialist. This would result in an important cost savings for the Theatre Arts Department by reducing the considerable amount of overtime (paid at time and a half) accumulated by the Production Specialist each year and the continuing requests by Theatre Arts for additional release time, staff and student labor increases. A full-time Burbank Technician who serves as a Facilities Manager would alleviate the workload on these other positions, be a cost-saving measure, and help reduce burnout. It is also industry standard. For instance, Sonoma State's Theatre Arts Department employs a full time technical director and two full time scene shop employees and a full time Tech Production Coordinator.

#### **IDENTIFIED NEED -**

##### **Restoration of Promotions Specialist Classified Position:**

RETIRED DEC 2010, CURRENTLY UNFILLED. (20 hours/week; 10 for Theatre Arts; 10 for SRT)

*Duties: Develops publicity and marketing campaigns for seasons and individuals shows; produces radio, television and newspaper promotional material; graphic artist for promotional materials; sells advertising space; writes and designs advertising copy; plans and supervises publicity, advertising, and promotional campaigns; interacts with media and district PR office; coordinates special promotions; coordinates photo sessions for promotional purposes.*

As noted above, in the past SRT and the Theatre Arts Program shared a 50% Theatre Arts Promotions Specialist; the position has not been filled since the employee retired in December 2010. In the interim, the bulk of graphic design, web management, publicity, promotions, the season brochures, and production materials have been handled by Public Relations in coordination with the Artistic Directors and Administrative Assistant IIIs for both Theatre Arts and SRT. While this has been a positive collaboration, it has created a *considerable workload increase* for both Public Relations staff and Theatre Arts/SRT faculty and staff. As a result, the quality of the work has been compromised, which in turn negatively impacts the box office revenue for Theatre Arts/SRT events.

**2017 update:** Campus PR continues to be overloaded. As a result, the Theatre Arts Artistic Director has done the bulk of the publicity for the 2014-2015 through the 2017-2018 seasons

(press releases, calendar listings, distribution of photos, coordination of campus PR events, website, coordination of radio interviews, and outreach to critics).

With the cultural shift to social media, there is now a need for consistent and constant outreach. Theatre Arts hired a student Marketing Intern to field most of the social media needs for 2016-2017. For the 2017-2018 year, this person moved into a guest artist position, paid from our already stressed Foundation Account. However, mentoring this very talented new marketing coordinator through the world of PR has added to the Chair's workload.

Together, Theatre Arts and SRT are in need of a dedicated position focusing on public relations, marketing, social media, website design and maintenance, and basic graphic arts (more sophisticated graphics needs would continue to be handled by the district's Graphic Artist).

These are high profile public programs that require quality promotional support. As a nationally and internationally known program, SRT's promotional requirements are particularly substantial. In order for both programs to continue to thrive, a suitable replacement for this position is essential. It is essential for this position to be reinstated as soon as possible.

*Workload Benefits:* Restoration and expansion of this position would make a substantial positive difference in the overwhelming workloads of the faculty Artistic Directors of both Theatre Arts and SRT, as well as the Administrative Assistant IIIs for both programs. Redirecting the bulk of the promotions work to a classified position would allow all four individuals to focus on the many other demands of their positions more successfully. While collaboration with Public Relations Staff would still need to continue on a modified scale, the restoration of this position would substantially help their workload issues as well.

***Expanded Proposal – Full-time Arts Promotion Specialist***

We further propose the expansion of this restored position to a **100% position** that would handle these duties for our programs, as well as Music, Dance, Fashion, the Art Gallery and the Museum. By reinstating the Theatre Arts/SRT Promotions Specialist, and expanding the position to full-time to include all the arts, the museum, and related events, we could greatly improve the public representation of these programs, increase revenue, and achieve workload improvements for all of these individuals:

1. Theatre Arts Artistic Director
2. SRT Artistic Director
3. Theatre Arts AAll
4. SRT AAll
5. Public Relations Graphic Artist
6. Public Relations Assistant
7. Music Department Faculty (Choral)
8. Music Department Faculty (Instrumental)
9. Music Department AAll
10. Art Gallery coordinator (currently unfilled; work shared by faculty)
11. Museum Director
12. Dance Faculty (multiple individuals)
13. Fashion Adjunct Faculty

**IDENTIFIED NEED -**

**Increase of Hours for Costume Technician:** The Theatre Arts Department produces four-five shows each year, requiring hundreds of costumes to be made, altered and/or purchased. Currently, this is done by one full-time Costume Instructor (in more than 30 years she has never received load for this work), one part-time Costume Technician, and a few student employees. As a comparison, the Costume Laboratory at Sonoma State has 3 full time employees to handle a comparable number of productions and costumes.

The current allocation of hours for the Costume Technician position is insufficient to meet the demands of the Costume Studio and production workload. Below is an example of the total labor that was required to build costumes for our four-show season:

**Costume Shop Labor Totals in Excess of allotted Costume Technician Hours:**

Student Labor	\$12,464.30	Supplemented by \$4,242.00 from Foundation Account
Contract Seamstress	\$1,250.00	Foundation Account
Cutter/Drapers (2)	\$3,000.00	Foundation Account
Specialty Costume Crafter	\$3,297.74	Foundation Account
<b>GRAND TOTAL COSTUME SHOP</b>	<b>\$20,012.04</b>	

Therefore, the PRPP for the Theatre Arts Program has consistently included a request for **an increase in the Costume Technician from 18 hours a week to a 10-month 100% position.**

**IDENTIFIED NEED -**

**Increase Funding for Student Labor**

Student employee positions in our department are usually in high demand because the positions are convenient, flexible, and provide employment experience in their field of choice (thus building their resumes for the future). In addition, hiring students can be an economical way to alleviate some of the workload issues for both staff and faculty in our demanding program.

We did see an increase from \$16,444.00 to \$20,407.00 to cover increases in the minimum wage, but overall the budget for student employees has not gone up in 20 years. Therefore, the department has experienced a loss in overall work hours. We divide this between the Costume Shop, Scene Shop, Box Office and Dept. Office, supplementing with \$4,890.00 in Federal Work Study.

An increase in our student employee budget allocation would also allow us to hire student help in the following areas to alleviate the workload for the classified staff and faculty. Possible assignments may include, but not be limited to the following:

- Department Office Student Assistant (to ease the work load of the Admin III and the Chair).
- Box Office Student Assistant(s)
- Production Assistant

- Costume Studio Student Assistants
- Scenery/Lighting/Sound Student Assistants

#### **IDENTIFIED NEED -**

##### **Funding for Costume STNCs:**

The Theatre Arts Department currently produces four shows a year, including two large productions. As the need for large casts has increased (FTES), so too has the volume of costumes. Additional skilled labor is needed so that the full-time Costume instructor and Costume Technician can mentor the many students who work in the Costume Studio as part of their course DHR hours or as volunteers. The cost of STNC funding for additional skilled labor during high production periods would be \$3,068 (200 additional hours).

While Theatre Arts has scaled back during the two-year remodel, once the remodeled Burbank and Studio Theatre open, Theatre Arts will be in a position of having to rebuild our program back to its 2016-2017 level of excellence. Funding for labor is central to this mission, particularly since our Foundation revenues will have taken a projected 50% hit in reduced ticket sales for an extended period of time.

#### **IDENTIFIED NEED -**

##### **Production and Resource Manager:**

In recent years, it has become clear that the challenges of running two production programs (Theatre Arts and SRT), as well as serving the intersecting events needs for other departments like Fashion, Music and Dance, are creating serious workload problems for the existing Theatre Arts and SRT faculty and staff. And with the addition of the Studio Theatre, the need for facilities management will increase.

One viable solution for Theatre Arts would be to create a management/instructional support position. This 50%, 10-month position would provide coordination between the various departments and district offices, assisting the Theatre Arts Chair/Artistic Director and the Administrative Assistant III during the regular school year.

Duties would include coordinating production and building schedules, facilities coordination, and resource documentation, as well as facilitating the elaborate communication network required of such production programs. This position would also oversee the department's costume, scenery, and property inventory at the warehouse in Windsor. Potentially, this position could also take on the coordination of production elements for Music, Fashion and Dance Department public events, alleviating a heavy workload for the Music, Fashion and Dance faculty and staff, as well.

It is also industry standard. For instance, Sonoma State's Theatre Arts Department employs a full time Production Manager.

*Workload Benefits:* Creation of this position would make a substantial positive difference in the overwhelming workloads of the faculty Artistic Director for Theatre Arts, the Administrative Assistant III, and the Theatre Arts Production Specialist (aka Technical Director), allowing all three individuals to focus on the many other demands of their positions more successfully.

## IDENTIFIED NEED -

### House Manager:

A House Manager is the individual overseeing the needs of the audience in a theatre; in the 'old' Burbank Auditorium, that number can reach 600 for a single performance (house size of the remodeled Burbank is 400). Duties include training and supervising ushers, ordering and supervising the sale of concessions, addressing the needs of patrons with special needs, and overseeing the safety and/or evacuation procedures in the event of an emergency.

For many years the House Managers for our production were students, usually those registered for the Theatre Management class; it was not uncommon to have two or more students in the position during the run of a show. However, due to the increase in the size of our audiences in recent years, as well as increased concern about public safety in entertainment venues, it became apparent that we needed to have someone in the position who would provide continuity and expertise.

Therefore, over the last six years the Theatre Arts Department has had a single House Manager who works not only Theatre Arts events, but *all* major public performances. Since 2012, Theatre Arts, the Music Dept. and the Dance program have all had to compensate this individual using box office revenue. However, this individual is providing an important service for the District, and as such, should be a District employee.

With the remodel of Burbank Auditorium and the addition of the Studio Theatre, the need for this position is even greater.

Therefore, we request a Classified part-time permanent position. The position would entail approx. 480-500 hours per year, averaging approx. 40 hours per month. Such a position would require a flexible, hourly schedule to accommodate the episodic nature of the job; the position would be year-round to accommodate the needs of Theatre Arts, SRT, Fashion, Music, and Dance. Due to the night and weekend schedule for the position, this position would also qualify for Shift Differential.

## 2.2e Classified, STNC, Management Staffing Requests

Rank	Location	SP	M	Current Title	Proposed Title	Type
0001	Santa Rosa	01	01	Theatre Arts Box Office Technician (47.5%)	Campus Box Office Technician (100%)	Classified
0002	Santa Rosa	01	01	Does not exist	Burbank Events Professional Expert	STNC
0003	Santa Rosa	01	01	Theatre Arts Costume Technician (37.5%/10 mon.)	Theatre Arts Costume Technician (100%/10 mon)	Classified
0004	Santa Rosa	01	01	Guest Artist Paid by Foundation Funds	Burbank Front of House Manager 50%	STNC
0005	Santa Rosa	01	01	Guest Artist Paid by Foundation Funds	Burbank Events Technician (backstage staff)	STNC
0006	Santa Rosa	01	01	Guest Artist Paid by Foundation Funds	Theatre Arts Production Manager 100%	Management
0007	Santa Rosa	01	01	Guest Artist Paid by Foundation Funds	Theatre Arts Costume Technician 50%	STNC

0008	Santa Rosa	01	01	Reinstate Theatre Arts Promotions Specialist	Theatre Arts Promotions Specialist (47.5%)	Classified
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## 2.3a Current Contract Faculty Positions

<b>Position</b>	<b>Description</b>
Faculty, Laura Downing-Lee	Reduced load to 90% Fall 2018. Expertise in Acting, Directing, Theatre History, Dramatic Literature, Theatre for Young Audiences, Dramaturgy
Faculty, Leslie McCauley	Department Chair/Artistic Director Expertise in Acting, Directing, Theatre History, Dramatic Literature, and Multicultural Theatre
Faculty, Maryanne Scozzari	Expertise in Costuming, Makeup, Hair, Puppets, and Masks
Faculty, James Newman	(SRT only. See SRT PRPP) Artistic Director Summer Repertory Theatre Festival

### 2.3b Full-Time and Part-Time Ratios

Discipline	FTEF Reg	% Reg Load	FTEF Adj	% Adj Load	Description
Theatre Arts Yearly Program	3.0000	42.0000	3.9200	58.0000	Laura Downing-Lee on 10% load reduction fall 2018. The majority of our sections are taught by adjuncts. The many specializations within this diverse field require more full-time faculty to provide continuity for students in each area. Theatre Arts is in need of an anchor faculty position in Theatre Technology/Stagecraft/Design. This position would help alleviate overtime , comp time and guest artist issues with the department.

## 2.3c Faculty Within Retirement Range

### **UPDATE 2019**

On February 28, 2019, Vice President of Academic Affairs, Jane Saldana-Talley granted Theatre Arts and Summer Repertory Theatre permission to postpone the full update of the PRPP until spring 2020. The reasoning is that until both programs are settled in the remodeled Burbank, anything that is reported while Theatre Arts and SRT are in swing space will not accurately reflect the status of these two programs.

### **Theatre Arts Department** *Theatre Arts/SRT (Summer Repertory Theatre Festival)*

At this time, all of the three faculty members are within retirement range: one is 50-54 and two are over 55. One is going on 10% load reduction fall 2018.

## 2.3d Analysis of Faculty Staffing Needs and Rationale to Support Requests

### **Theatre Arts Department**

The Theatre Arts Department is unique from other academic departments in that many of the department's courses are directly related to the two production programs and we are required to manage and maintain a major performing arts facility as part of our workload. These facts alter significantly the nature of all faculty positions within our department. Examples include, but are not limited to, the following:

Producing 4-5 quality theatre productions, a dance concert and two public showcases, plus providing production support for the Music Department public concerts and other Burbank events, requires a substantial workload for the Theatre Arts Department Chair/Artistic Director (*Yearly Program*). Now that the Fashion Program is also a part of Theatre Arts, we anticipate a need for technical support for the Fashion Show as well.

The Costume/Makeup Specialist--currently the department's only full-time faculty member in Technical Theatre and Design--is retiring December 31, 2019 as part of the Early Retirement Incentive. The department does not have a full-time faculty member in Stagecraft/Lights/Sound/Design which also means that there is not a faculty member overseeing the Scenic, Lighting, Sound and Properties Labs. As a result, the Costume/Makeup Specialist must shoulder much of the academic coordination of our Technical Theatre (CTE) production program. At the same time, she must design and

build costumes and hair and makeup for a minimum of two shows per year (usually the two largest show), which regularly involves instructing students during that process. Because there is no full-time faculty member in Stagecraft, the Costume/Makeup Specialist also ends up mentoring the Stagecraft and Management Certificate students, areas which are not her expertise. Should this position not be replaced, Theatre Arts will have no full time faculty in technical theatre, which would equate to the death of our program.

The year-round workload for the SRT (*Summer Repertory Theatre Festival*) Artistic Director, in preparation for the five-production summer season that is the center piece of that professional training program, is so substantial that the position is 100% Summer Rep. While the SRT Artistic Director does complete his departmental service through participation in evaluations and special projects, he is unable to share in much of the departmental workload shouldered by the other three full-time faculty.

In order to serve the needs of our students and the college community, the Theatre Arts Department needs the following faculty allocations:

### **FACULTY STAFFING NEED #1**

#### **Full-Time Technical Theatre/Design Instructor - Stagecraft**

The Theatre Arts Department requests a full-time faculty position in Technical Theatre, Stagecraft, Management and Design on the Santa Rosa campus. This instructor would be the department specialist in Stagecraft and Theatre Technology, as well as two or more of the following design areas: Scenery, Lighting, Properties, Theatre Management, Production Lab (THAR 25: production crews, construction, front of house) and Sound.

Update: the full-time Costume/Makeup/Design/THAR 25 instructor is taking the ERI. In addition, one of the two full time Acting/Theatre History/Lit/Directing instructors is going on reduced load. This leaves one full time, 100%-loaded faculty member in Theatre where there used to be four. Theatre Arts and the newly remodeled Burbank Auditorium absolutely cannot survive without a full time technical theatre position. As illustrated below, Theatre actually needs two full time tech theatre instructors. Without a full time position, there would be no faculty to coordinate the four Certificates in Stagecraft, Costume, Stage Management, and Makeup.

Theatre Arts used to have two full time faculty in technical theatre/design, including a full-time instructor whose expertise was in Technical Theatre/Design; his teaching load was split 50/50 with his duties as Artistic Director of SRT, while teaching a 34% overload each semester in Theatre Arts to meet course needs. When he retired in 2005 and the new Artistic Director was hired, the President made the decision to make the position 100% SRT Artistic Director. This decision was essential for the continued success of SRT, but it left the department without a faculty in Technical Theatre/Design. This deficit has had a significant impact on the department's Technical Theatre program and currently all Technical Theatre courses are taught by adjuncts. It has also placed the responsibility for all Technical Theatre/Design advising and recruitment on the shoulders of the full-time instructor in Costume/Makeup/Design, who is now retiring.

The Burbank remodel will be completed fall 2019. It is imperative that this project (and the technological upgrades that will come with such a performing arts facility overhaul) be overseen and managed by a fulltime technical faculty member. Without an anchor faculty, these responsibilities will fall to a classified staff member. This faculty member would be providing a vision for the future.

The benefits of a new full-time faculty position in this area include:

- **Recruitment:** to actively recruit high school students in Technical Theatre/Design (including Windsor and Santa Rosa High that have Production and Managerial Arts Pathways), meet with prospective students visiting the campus, and provide guidance for students preparing to start the program. Technical Theatre students often find immediate job placement due to local and regional demand.
- **CE, Occupational and Academic Advising:** to advise and mentor Technical Theatre/Design students in the areas of stagecraft, set design, lighting design, theatre management, digital sound engineering/design, and related areas; to advise students as they prepare to apply for entry level jobs.
- **Mentoring Student Designers:** to mentor student designers in set design, lighting design, props design, theatre management, sound engineering/design, and related areas throughout their process. Currently the department loads adjunct instructors for a small load percentage to mentor these students (which hurts enrollment efficiency) or hires independent contractors to hand-mentor these students, placing further burden on our Foundation funds.
- **Cohesive Instruction in Specialized Areas:** Theatre Arts currently has five adjuncts that teach Technical Theatre, Management, and Design courses. As is common in this diverse field, each of these instructors has different areas of specialization with little overlap. They also serve in essential design and managerial positions for our production program. These courses require individuals with specific areas of expertise and they are in high demand as a result. In addition, most of these instructors design professionally as independent contractors and their availability is limited. Should we lose one or more of our current Technical/Design/Management adjunct faculty, we could have significant difficulty in replacing them. This is particularly a concern because the high cost of living in Sonoma County makes it difficult to compete. As an example, fall 2018 adjunct interviews resulted in only one technical theatre candidate and our Theatre Management instructor/Production Manager announced they are moving out of the area. We have no one else qualified/available in our pool.
- **Providing a Well-Rounded Theatre Arts Faculty:** As noted above, in most programs of our size around the state, there are at least four full-time faculty - two in acting/directing/literature and history, one in costuming/makeup/design and one in stagecraft/sets/lighting/sound/props (which are supported by—on average—two full time technical classified staff). Such a configuration supports the fact that students in Theatre Arts often select areas of specialization early in their studies; at the same time, all Theatre Arts students are expected to study all aspects of the field. Having full-time faculty in each of the areas provides them with the instructional continuity and well-rounded support they will need throughout their education.

- **Handling the Present and Anticipating the Future:** Of the three full-time Theatre Arts faculty remaining, one is retiring, one is going on reduced load and the third is over 55. The program cannot survive with less than three full time faculty. Having a full contingent of four full-time faculty (not counting the SRT Artistic Director) will allow the department to better serve the changing needs of the students, secure CE grant funding, and handle the current workload more effectively and plan for the future. These plans include creation of a digital sound production class in collaboration with the Music Department and a Musical Theatre Certificate.

- **Production Instructional Support:** Students need the continuity of an instructor during both the daytime construction of shows and the night/weekend load-in and rehearsal process. Theatre Arts has only one classified employee (the Theatre Arts Production Specialist), who is not an instructor, to handle all technical needs. The department constantly struggles with managing his limited hours while trying to meet the demands of the workload. This classified staff member is currently the only one responsible for the maintenance and supervision of the new Burbank Performing Arts facility, a facility which many other groups on campus hope to use. So ongoing issues such as equipment maintenance, safety assessments, and supervision of student workers are complicated by the fact that there is no full-time Technical Theatre instructor. A full time faculty member is needed to guide and supervise this classified staff member.

- **A Resident Designer, Teaching by Example:** Students benefit greatly by observing a faculty designer during their process. In having an educator/artist in residence, the students have far more opportunities to learn by example.

- **Career Educations:** Theatre Arts offers five career certificates, including Stagecraft and Management. We have an Advisory Board and a full time technical faculty member is needed to recruit for and manage that certificate program and adequately advise/train our students for employment in the industry.

- **Financial Pressure to Fund our Program Through Ticket Sales:** It is true that Theatre requires diverse and sometimes expensive equipment/instructional spaces and that some of our classes have small enrollments by the nature of the discipline (Stage Management, for instance). However, what most people don't know is that we fund the majority of our production program costs through ticket sales. As district budget cuts have continued and costs for resources and labor have increased, we have been forced to depend more on our box office revenue, similar to a "for-profit" theatre. Now, approximately 85% of our production budgets must come from our box office revenue (including the cost of all designers and special skills staffing; the majority of building supplies; most publicity costs; and the majority of royalties.) We have been able to earn significant box office revenue because we offer outstanding and award-winning productions with spectacular sets, light, costumes etc. We are only able to offer productions of the caliber because we have dedicated technical theatre adjuncts that work far and above their required hours. *Due to being in swing space for the remodel, our revenue over a two-year period is down by 30%.* Note the increase in sales through the years (with the noted exception), in order to meet increased costs of running our training program:

Box Office Totals:

2018-2019     \$140,000.00 (25% reduction due to swing space)

2017-2018	\$127,545.16 (30% reduction due to swing space)
2016-2017	\$182,242.50 (a now-typical year)
2015-2016	\$151,009.00 (offered a Shakespeare play instead of second musical)
2014-2015	\$199,240.00
2013-2014	\$135,848.00
2012-2013	\$128,443.50
2011-2012	\$122,055.99
2010-2011	\$116,977.00
2009-2010	\$120,888.00
2008-2009	\$118,530.50
2007-2008	\$74,970.50

As a 100% instructional position, this Technical Theatre/Design faculty would teach three-four classes per semester (see below) and oversee all technical production students, as well as design 2-4 shows per year (in the areas of sets, lights, and/or sound) for our mainstage productions:

**Depending on specialty:**

- THAR 20 Intro to Stagecraft (a six-hour course). AA, Transfer, 3 Certificates.
- THAR 23 Intro to Scenic Design. 2 Certificates.
- THAR 24 Intro to Design Workshop. Transfer, 4 Certificates.
- THAR 25 Production Lab (all sections: construction, props crew, stage crew, etc.).

Transfer, 5 Certificates.

- THAR 26 Intro to Theatrical Lighting. Transfer, 4 Certificates.
- THAR 27 Properties Workshop. 4 Certificates.
- THAR 50 Theatre Management. 2 Certificates.
- THAR 50L Theatre Management Lab. 2 Certificates.
- THAR 127.1 Properties Workshop: Furniture. 1 Certificate.
- THAR 127.2 Properties Workshop: Molds/Casts. 2 Certificates.
- THAR 127.3 Properties Workshop: Foam/Food. 1 Certificate.
- THAR 127.4 Properties Workshop: Weapons. 2 Certificates.
- Possible: Introduction to Theatre Arts (THAR 2). GE, AA, Transfer, 1 Certificate
- Possible: World Theatre Through Time (THAR 1). GE, 5 Certificates, Transfer

**In addition, this instructional position would:**

- Design 2-4 shows per year (in the areas of Scenery, Lighting, Properties, and/or Sound)
- Mentor student designers and managers throughout their production process
- Serve as discipline advisor for all technical theatre students, both CE and Transfer
- Create a Digital Sound Program in collaboration with the Music Department

Four of our five Career Certificates are in Technical Theatre (Stagecraft, Management, Costumes, and Makeup) and must have a faculty supervisor.

**FACULTY STAFFING NEED #2**

**Reassigned-Time or Allied Faculty Re-designation for Costume Design Instructor**

The Theatre Arts Department is also in need of 20%-30% reassigned time or Allied Faculty re-designation for the Costume Design Instructor. This instructor designs and constructs all of the

costumes (and often masks, hair, and makeup) for the two largest shows of the academic year. **In doing so, she is often instructing students in a laboratory setting**, yet receives no load for doing so. This design work (and the hours spent constructing these production elements) is **not a part of this instructor's teaching load nor does this instructor receive any release time** (and never has, in over 30 years of service). **Unpaid/unloaded time averages 350 hours per semester.**

***Recommendation:*** Re-designate 20%-30% this position's load as Allied Faculty.

### **FACULTY STAFFING NEED #3**

#### **Adequate Reassigned Time for the Department Chair/Artistic Director**

As of Fall 2017, the Theatre Arts Department Chair received **49% reassigned time** according to the new Chair formula. This total includes Chair of Theatre, Fashion, and CTE Coordinator for Theatre Arts. While this is a most welcome increase from the former load of 27%, it is still inadequate to cover the requirements of the position. Due to the unique nature of the discipline and department, this continues to be one of the most complex and time-consuming department chair positions in the district. In addition to the required responsibilities of a Chair that are compensated through existing AFA chair formula, the Department Chair/Artistic Director coordinates an equivalent of a full-time theatre company; therefore, the Chair/Artistic Director spends an average of an additional **5.11 hours a day working as an Artistic Director year-round.**

Acknowledging this additional workload, the Vice President of Academic Affairs approved a small temporary allocation of additional reassigned time in 2012-2013. A more substantial temporary allocation of 20% per semester was approved for 2013-2014, and that same amount was also allocated for 2014-2015 through 2018-2019. While we are extremely grateful for these accommodations, especially in light of the current economic situation for the district, the reality is that the Theatre Arts Department Chair/Artistic Director workload *still* outstrips the 2017-2018 total allocation of 69% reassigned time.

In addition, Theatre Arts was merged with Fashion Studies fall 2017. Fashion does not have a full time faculty member to shoulder the work load of this thriving program: the annual Fashion show, curriculum updates, evaluations, PRPP nor its extensive and successful CTE program. The Theatre Arts Chair received 5% release time for Fashion.

Therefore, the Theatre Arts Department requests a commitment from the District of 78% reassign time (49% Dept. Chair allocation + 29% Artistic Director allocation).

#### ***Duties of the Theatre Arts Artistic Director:***

The following list of duties for the Theatre Arts Artistic Director was first developed in 2007 and explains the workload in detail:

1. Coordinates and supervises all artistic aspects of the program, including the "vision" for the season, selection of plays and musicals, scope of productions, and development of detailed and extensive artistic show requirements. Maintains positive communication and morale between directors, designers and crew. In the Theatre Arts Department every play produced requires creative problem solving and

collaboration between faculty, classified employees, guest designers, and students. **Additional time required: 160 hours/year**

2. Supervises the Theatre Arts Foundation Accounts, including overall budget preparation, production budgets for each show, keeping program within budget, and approving foundation expenditures, transfers to the district budget, and purchase requests out of foundation accounts. **Additional time required: 60 hours/year**

3. Oversees proper handling and deposits of Theatre Arts ticket revenues. **Additional time required: 10 hours/year**

4. Interviews and hires all visiting professional staff for Theatre Arts production season (note: this is separate from faculty/staffing for the academic department). Assigns design positions to full-time and adjunct faculty, classified staff, and student designers. Develops staff letters of agreement and stipends. Supervises the work of all staff that manages the running of public performances and venues. **Additional time required: 50 hours/year**

5. Coordinates Public Relations efforts for Theatre Arts including oversight of publicity for production season and ongoing promotional/recruitment materials. Insures that all publicity reflects the desired public image of the yearly Theatre Arts program. Writes press releases, arranges interviews with the press and directors/designers/department chair, coordinates and conducts photo shoots for local papers, produces campus emails blasts (15 a year). Maintains the Theatre Arts website. **Additional time required: 100 hours/year**

6. Proof reads all publicity materials for a four-show season, including posters, flyers, ads, high school letters, free ticket vouchers, and banner. Solicits and compiles program content and works with Graphic Designer on final product (4-5 per year). **Additional time required: 90 hours/year.**

7. Manages public performance spaces (Burbank and Newman) including communication and coordination with SRJC Facilities Operations, Campus Police, Custodial Services, Computing Services, Media Services and Theatre Arts Production Technician to insure that all public venues are ready for rehearsals and productions. In addition, also coordinates with Music, Dance, Community Ed, and off campus renters for same public venue use. **Additional time required: 34 hours/year**

8. Works with the Summer Repertory Theatre Artistic Director to coordinate offerings and share facilities, resources, and personnel as appropriate. **Additional time required: 34 hours/year**

9. Organizes and coordinates the annual Design Conference for the Theatre Arts' season.  
**Additional time required: 10 hours/year**

10. Attends all production meetings (typically three) for all main stage shows. (12-18 total meetings)  
**Additional time required: 25 hours/year**

11. Attends designer run-throughs of all main stage shows. (8-10 total run-throughs) **Additional time required: 50 hour/year**

12. Attends two to four technical and dress rehearsals for all main stage shows (10-20 total rehearsals)  
**Additional time required: 100 hours/year**

13. Meets with directors to discuss artistic integrity of main stage shows (at least 4 total meetings)  
**Additional time required: 15 hours/year**

14. Attends opening performance of all main stage shows to demonstrate leadership, collegial support, and to ensure artistic integrity of the show. (4-5 total performances) **Additional time required: 20 hours/year**

15. Works with the Summer Rep Artistic Director on coordinating the Box Office system, including training, administration and organization of box office staff, development of online ticketing, maintenance of the system, and ongoing upgrades.

**Additional time required: 60 hours/year**

16. Attends production meetings for the spring Dance Performance. Attends the Dance Performance.

**Additional time required: 5 hours/year**

17. Works with the Theatre Arts Administrative Assistant to complete the master production calendar.

**Additional time required: 25 hours/year**

18. Prepares contracts for outside services employed for specific artistic play requirements (e.g.: Flying by Foy, Actors Equity Association, Weapons of Choice, Guest Playwriting lecturers, etc.).

**Additional time required: 20 hours/year**

**Totals**

**868 hrs. per year**

**435 hrs. per semester**

**25.53 hrs. per week**

**5.11 hrs. per day**

**64% of 40-hour work week**

### 2.3e Faculty Staffing Requests

Rank	Location	SP	M	Discipline	SLO Assessment Rationale
0001	Santa Rosa	02	01	Faculty: Technical Theatre Specialist-Stagecraft	Adjuncts currently complete all SLO Assessments of Stagecraft courses
0002	Santa Rosa	02	01	Faculty: Costume Design Reassign Time	
0003	Santa Rosa	02	01	THAR Artistic Director	Increased reassigned time request.

## 2.4b Rationale for Instructional and Non-Instructional Equipment, Technology, and Software

### **UPDATE 2019**

On February 28, 2019, Vice President of Academic Affairs, Jane Saldana-Talley granted Theatre Arts and Summer Repertory Theatre permission to postpone the full update of the PRPP until spring 2020. The reasoning is that until both programs are settled in the remodeled Burbank, anything that is reported while Theatre Arts and SRT are in swing space will not accurately reflect the status of these two programs.

### **Theatre Arts Department**

Theatre Arts is *extremely grateful* to the district for putting the Burbank Remodel and Addition first and for demonstrating its commitment to the performing arts. Thank you!

2017-2018 has also been a year of abundance with regards to Instructional Equipment and CTE grants. Theatre Arts was thrilled to receive:

#### **Instructional Equipment 2017-2018: thank you!**

\$15,000 for 10 MacBook Pro 13

\$1,300 for a new Barber Chair for the Makeup Lab

#### **CTE 2017-2018: thank you!**

\$93,000 for Martin MAC Quantum Profile Moving lights and Color Changing LED fixtures. This grant was submitted at the suggestion of the architects, Leigh Sata and Serafin Fernandez in the hope to reduce the FF&E budget on the remodel due to rising construction costs.

### **Is existing equipment, technology and software adequate and meeting the needs of the instructional program?**

It is anticipated that the remodel will include a significant amount of new equipment. In addition, items received this year such as the lighting inventory will be used in the new facility. While we have, to date, replaced a large portion of our antiquated lighting inventory, there will be more equipment needed in the future, particularly with the addition of the Studio Theatre. The current requests on the Instructional Equipment list are for items that will also be used in the remodeled theatre and Studio Theatre. In many areas potentially not funded by the FF&E remodel budget, (computers, ironing system, dye kettle, etc. for example) Theatre Arts/SRT is out of date with technology and software is a key component.

### **For CTE programs, is equipment, technology and software up to industry standards?**

Please see above.

### **If not, what are the highest priorities for equipment, technology and software over the next three years?**

There is still a substantial need for new equipment for the soon-to-be remodeled Burbank. Whatever equipment is not funded by IELM or CTE will need to come out of the FF&E budget for the remodel. The Project Manager and director of Capital Projects hope to have as much equipment as possible funded by other sources.

- Theatrical Digital Projection System: to complete the package of the two donated high density projectors received 2017-2018. Est. \$25,000.00.
- Sound Board, high end. For example, Studer, Soundcraft, Yamaha, DigiDesign, Makei, Allen and Heath, Berringer. Media Services also has an investment in which board we choose. Est. \$75,000.00

#### **Issues in Infrastructure and Instructional/Non-instructional Equipment Inventory**

- The sound equipment inventory is no longer up to industry standards. We look forward to the remodel and the installation of a state-of-the-art sound system.
- The entire "com system," which allows communication between the back stage and the booths will need to be replaced during the remodel.
- The acting rehearsal furniture used in Rm. 214 (Acting Studio) is deteriorated and some of the items are no longer safe to use. This furniture is used by hundreds of students each year for 14 acting classes, 2 acting showcases, and rehearsals for 9 productions. Replacement furniture must be custom designed and constructed to meet instructional needs and demands. ***We are having difficulty finding a vendor. This may be a custom build. If so, we need money for labor.***

SRT (Summer Repertory Theatre Festival)

Please note that every item on our Instructional Equipment Request form is actually used in Burbank Auditorium and therefore used by SRT, Music, Dance and College events. These items supplement the facility and our program, but also serve the larger District community.

## 2.4c Instructional Equipment Requests

Rank	Location	SP	M	Item Description	Qty	Cost Each	Total Cost	Requestor	Room/Space	Contact
0001	Santa Rosa	04	01	Acting Lab Dance Flooring	1	\$14,000.00	\$14,000.00	McCauley/Newman	Burbank	Leslie McCauley
0002	Santa Rosa	04	01	LED Fresnels	3	\$1,000.00	\$3,000.00	McCauley/Newman	Burbank Makeup Lab	Leslie McCauley
0004	Santa Rosa	04	01	Savage Widetone Seamless Background Paper/	1	\$300.00	\$300.00	McCauley	Burbank	Leslie McCauley
0006	Santa Rosa	04	01	Industrial Sewing Machine and Table	1	\$3,000.00	\$3,000.00	McCauley/Newman	Burbank Costume Studio	Leslie McCauley
0007	Santa Rosa	04	01	Panel Saw	1	\$2,250.00	\$2,250.00	McCauley/Newman	Burbank Scene Shop	Leslie McCauley
0008	Santa Rosa	01	01	Professional Grade Haze Machine	2	\$2,000.00	\$4,800.00	McCauley/Newman	Burbank	Leslie McCauley
0009	Santa Rosa	04	01	Solid Surface Shelf Carts 600 lb load capacity	4	\$1,500.00	\$6,000.00	McCauley/Newman	Burbank	Leslie McCauley
0010	Santa Rosa	01	01	Microphone Belts	34	\$25.00	\$3,640.00	McCauley/Newman	Burbank	Leslie McCauley
0011	Santa Rosa	01	01	Nemco 6200 Countertop Warming / Baking Oven	1	\$1,800.00	\$1,800.00	McCauley/Newman	Burbank Makeup Lab	Leslie McCauley
0012	Santa Rosa	02	01	Lighting Lab Setup	1	\$5,000.00	\$5,000.00	McCauley	Burbank Design Lab	Leslie McCauley
0013	Santa Rosa	04	01	Display Tent	1	\$500.00	\$500.00	McCauley/Newman	Various: Used for Program Promotion	Leslie McCauley
0014	Santa Rosa	04	01	Basic Light Board	1	\$800.00	\$800.00	McCauley/Newman	Burbank Makeup Lab	Leslie McCauley
0015	Santa Rosa	04	01	Sound Board: High End such as Yamaha, Soundcraft.	1	\$75,000.00	\$75,000.00	McCauley/Newman	Burbank	Leslie McCauley
0016	Santa Rosa	04	01	Costume Inventory Tracking System	1	\$3,877.00	\$3,877.00	McCauley/Newman	Windsor Theatre Warehouse	Leslie McCauley
0017	Santa Rosa	01	01	Professional Grade CO2 Fog Cooling	1	\$1,600.00	\$1,900.00	McCauley/Newman	Burbank	Leslie McCauley
0018	Santa Rosa	04	01	Burbank: LED strip lights	8	\$5,000.00	\$40,000.00	McCauley/Newman	Burbank	Leslie McCauley
0019	Santa Rosa	02	01	Burbank: Portable lighting dimmer packs (6 chan.)	4	\$900.00	\$4,000.00	McCauley/Newman	Burbank	Leslie McCauley
0020	Santa Rosa	04	01	Color Changing LED Ellipsoidal	60	\$1,150.00	\$69,000.00	McCauley/Newman	Burbank	Leslie McCauley
0021	Santa Rosa	04	01	Burbank: Quantum Profile Moving Lights	4	\$6,000.00	\$24,000.00	McCauley/Newman	Burbank	Leslie McCauley

## 2.4d Non-Instructional Equipment and Technology Requests

Rank	Location	SP	M	Item Description	Qty	Cost Each	Total Cost	Requestor	Room/Space	Contact
0001	Santa Rosa	08	01	Box Truck	1	\$36,000.00	\$40,000.00	Leslie McCauley	Burbank	Leslie McCauley

## 2.5a Minor Facilities Requests

Rank	Location	SP	M	Time Frame	Building	Room Number	Est. Cost	Description
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## 2.5b Analysis of Existing Facilities

### UPDATE 2019

On February 28, 2019, Vice President of Academic Affairs, Jane Saldana-Talley granted Theatre Arts and Summer Repertory Theatre permission to postpone the full update of the PRPP until spring 2020. The reasoning is that until both programs are settled in the remodeled Burbank, anything that is reported while Theatre Arts and SRT are in swing space will not accurately reflect the status of these two programs.

## Theatre Arts Department

### Burbank Remodel and Addition of the Studio Theatre

Theatre Arts is thrilled to report that after many years bemoaning the state of Burbank Auditorium in this document, that now this dear old WPA-built matron is getting a full remodel and addition of a Studio Theatre. Construction is anticipated to be completed June 2019! Theatre Arts is *extremely grateful* to the district for putting this project first and for demonstrating its commitment to the performing arts.

Theatre Arts is in spring space for the two-year remodel: specially designed portables (the Lark Temporaries), the former house in the Eliot/Amory parking lot (for the scene and properties shop), and Newman Auditorium and Maria Carrillo High School for performances.

The remodeled Burbank will include:

- Remodeled Front of Stage
- Remodeled Rake of Audience, raising audience to increase visibility.
- Widening and shortening of Theatre House for acoustic and visibility improvement
- Remodeled Booth (with lift)
- Add manual Orchestra Pit Cover
- Acoustic Retrofit
- Replacement of seats
- Replacement of flooring under seating
- Repainted and repaired house walls
- Replaced stage subflooring and deck
- Added Rehearsal Space
- Added Studio Theatre
- Expanded Lobby
- Added Green Room
- Added Dressing Room
- Added Design Lab
- Added Scene Shop Spray Booth
- Enlarged Box Office
- Added House Management/Stage Management Office
- Expanded Public Restrooms
- Remodeled and Expanded Loading Dock
- Added Dye Area with OSHA Standards for fabric dye ventilation
- Added adjunct office space
- Expanded Terrace (also possible event space)
- Overall, bring the facility up to OSHA and ADA compliance

### 3.1 Develop Financial Resources

## **UPDATE 2019**

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Theatre Arts is grateful to have received two extremely generous CTEA grants in the amounts of \$60,000 and \$93,000 for LED color changing lighting instruments, a light board, and computerized moving lights.

### **Additional Sources of Funding**

While CTEA grants have been critical to the functioning of our program and meeting our student learning outcomes, it is becoming increasingly apparent that we need to seek out additional sources of funding.

### **Expanding Audiences**

Theatre Arts needs to look for grants to help us in attracting younger audiences and more multicultural audiences. Productions like *American Night: The Ballad of Juan José* (Spring 2015) lend themselves to outreach opportunities within our diverse community if funding can be found.

### **Production Underwriting and Sponsorship**

With increased production costs and limited district resources, we want to work with the Foundation on the potential of finding corporate and private sponsorship for specific productions.

### **Cross-Disciplinary and Community Project Grants**

The theatre easily lends itself to dynamic cross-discipline projects, as well as productions that address significant issues within the community. We would like to research funding for such projects to incorporate into our existing production program. In addition, we would like to expand opportunities for our students to develop their own work within our program; such student-focused programming also lends itself to certain types of grants.

## 3.2 Serve our Diverse Communities

### **UPDATE 2019**

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### **Theatre Arts Department**

#### **Theatre Arts (*Yearly Program*)**

Extracted from the Theatre Mission Statement on our website:

- “We have a long-standing commitment to provide programs of cultural enrichment for the student and the community. We are committed to providing a diverse multicultural theatre experience.”
- “We foster a profound awareness of cultural diversity, a deep commitment to individual education, self-worth, and training”.

Nineteen years ago the program made a serious commitment to diversity in the selection of our main-stage season and through outreach to campus organizations such as EOPS, Puente, the SRJC Museum, the ASL Department, and many others. To date the yearly program has produced three Native American Premieres (two in collaboration with Greg Sarris), four Latino plays, two African American plays, several multicultural scripts, one ASL play and several Gay-themed plays.

In Spring 2015 we produced *American Night: The Ballad of Juan Jose*, a play developed by the Chicano comedy troupe Culture Clash. The program's priority is to cast according to the playwright's intention. To this end we actively recruited performers from diverse backgrounds. Spring 2016 we will be producing Eve Ensler's *Emotional Creature: The Secret Life of Girls* which explores a variety of issues affecting girls worldwide including sex trafficking and genital mutilation. Spring 2018 we received the San Francisco Bay Area Theatre Critics Circle Awards for “Entire Production North Bay” for our production of Lin Manuel Miranda’s *In the Heights*, which we produced spring 2017.

Eight years ago, the program began implementing free tickets for the adult ESL students. At several performances there were an average of 130 adult ESL students, most of whom had not been to the theatre before. We also sent out free tickets to all of the ESL classes at the local high schools as well as \$1.00 tickets for the local high school theatre classes.

The program updated the THAR 6 Multicultural Perspectives in American Theatre course, bringing the content to currency and adding Student Learning Outcomes. Thanks to support from DRD, we have been able to offer approximately two ASL-interpreted performances during most school years.

The current faculty/adjunct/classified/STNC diversity data is:

Approximately 2/3 Female and predominantly White at the present time. One faculty member and one STNC are fluent in Spanish; two other members of the faculty and staff are currently gaining proficiency in that language. Two faculty members are fairly proficient in ASL.

The diversity within our core student population is beginning to change significantly. The current student diversity data (2017-2018) for Theatre Arts is:

#### Gender

56.6% Female

37.6% Male

5.8% Unknown

#### Age

10.4% are over 30 years of age

#### Race/Ethnicity 2017-2018

58.2% White (a decrease of 11.2% since 2014)

2.7% Asian (increase of 1.1%)

2.6% Black (increase of 1.8%)

19% Hispanic (*Slight decrease since 2014. This number has more than doubled since 2011-2012*)

0.3% Native American

0.0% Pacific Islander

0.7% Filipino

10.9% Other Non-White (4.5% increase)

5.7% Decline to State (5.2% increase)

### 3.3 Cultivate a Healthy Organization

#### **UPDATE 2019**

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### **Theatre Arts Department**

#### **Theatre Arts (Yearly Program)**

Although the Theatre Arts faculty and staff have demanding work schedules, we recognize the importance of professional development and willingly support one another in pursuing such opportunities. Whether it be substituting for a colleague's class when they are performing out of town or encouraging classified staff to take advantage of training workshops, we make sure that professional development is a part of our departmental culture. In doing so, we are also modeling the value of lifelong learning for our students and our experiences directly benefit the students in our classes and productions.

Recent examples include:

- **Professional Production Work:** Theatre Arts faculty and staff often work for regional theatres, as directors, actors, designers, and technicians. Faculty member Reed Martin continues to tour both nationally and internationally as a member of the Reduced Shakespeare Company. Leslie McCauley has choreographed Argentine Tango segments for three professional productions and starred in Roustabout Theatre's professional production of Noel Coward's *Hay Fever*, under an Actors Equity contract. John Shillington regularly performs and

directs in Sonoma County, often up to six shows per year. Peter Crompton designs scenery for many productions throughout the Bay Area, including nine productions spring 2018!

- **ACTF:** Each year, Theatre Arts sends faculty and students to the Kennedy Center/American College Theatre Festival. In February 2018, faculty members Leslie McCauley and Maryanne Scozzari attended the regional held in Spokane, Washington, accompanying 26 students. While at these festivals, faculty participated in professional workshops, attended productions, mentored competing students and networked with theatre educators and artists from throughout the region. Laura Downing-Lee has also participated as a faculty director for the New Play Development competition. In addition, all three full time faculty members serve as Adjudicators for the western United Stage region, responding to college and university productions being considered for the festival.
- **Website Training:** Angela Hunter-Geiss, Administrative Assistant III, has completed three Drupal trainings in preparation for developing the department's new website.
- **Teaching in the Study Abroad Program:** Adjunct Wendy Wisely has taught in Florence, Italy and London, England. Several SRJC students attended the programs with her.
- **Sabbaticals:** Laura Downing-Lee completed her sabbatical spring 2015, focusing on Devised Theatre and an Observership at the Oregon Shakespeare Festival. Leslie McCauley's Spring 2012 sabbatical was used to research Indian classical dance theatre by traveling to India for personal instruction in Bharatanatyam technique as well the academic study of Kathakali and other forms. Maryanne Scozzari's Spring 2009 sabbatical was used to develop online instructional materials and videos for her costuming class.
- **Workshops Abroad:** Leslie McCauley took a private workshop in London with Patrick Tucker and Christine Ozanne in Original Approach Shakespeare.
- **Serving on Hiring Committees:** All full time faculty serve on hiring committees. As an example, from spring 2017 to 2018, Chair Leslie McCauley served on six hiring committees.
- **Coursework:** Full-time faculty Laura Downing-Lee has taken three vocal music classes with the Music Dept., improving her own singing skills and strengthening her work as a director. Leslie McCauley continues to train in Argentine Tango. Admin Angela Hunter Geiss completed her BA in Graphic Design spring 2018.
- **Training the Trainer:** The Production Specialist, Ari Poppers, completed a three-day Hydraulic Lift training in Sacramento during Summer 2012; this training qualifies him to provide training for students and colleagues throughout the district, as needed. He re-certified summer 2015.
- **Technical Skills:** Adjunct and Full Time Faculty have taken Canvas training workshops.
- **USITT:** In March 2012, staff member Ari Poppers, staff/faculty member Julia Kwitchoff and faculty member Maryanne Scozzari all attended the national conference of USITT (United States Institute for Theatre Technology), an association of design, production and technology professionals in the entertainment industry.
- See 3.4 for Safety and Emergency Preparedness trainings completed.

**SRT (*Summer Repertory Theatre Festival*): See SRT PRPP**

### 3.4 Safety and Emergency Preparedness

#### **UPDATE 2019**

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#### **Theatre Arts Department**

#### ***Theatre Arts/SRT (Summer Repertory Theatre Festival)***

##### **Injury and Illness Prevention Program**

With the help of the Manager of Environmental Health and Safety, we began to implement several aspects of the IIPP. Under his leadership, we are also conducting more regular and detailed safety inspections of all facilities and procedures.

To date, both programs have made both injury and illness prevention practices an important ongoing component of both our programs. These include regular safety orientations for both students and staff as part of our courses and productions. We also post information and regularly discuss "best practices" with students in regard to illness prevention.

In Spring 2012, the SRT Artistic Director compiled a detailed Safety Manual, which contained all safety procedures for the program.

### **Safety Training**

- 12-Passenger Van Training is required of all faculty, staff and student employees who will be driving the district van assigned to the department or another district van.
- Regular CPR and First Aid training are required of all faculty and staff in leadership positions..
- Fire extinguisher training is advised for all faculty and staff in technical theatre areas.
- Hydraulic Lift training is required of all faculty, staff and students before using the lift; our Production Specialist can now provide that training himself. He will also need periodic "refresher" training.
- Fall Protection Training: Six members of the faculty and staff completed a one-day fall protection training in August 2014 that specifically focused on theatre-related situations. The Production Specialist also attended a more general fall protection training in May 2014.
- Respirator usage: While we discussed this training with Doug Kuula, we have had difficulty scheduling such a training due to conflicting schedules.

### **Building and Area Safety Coordinators**

The individuals below have gone through the Safety Coordinators' training. In truth, however, all of our core faculty and staff should receive such training since each individual is often the only staff or faculty member in the building at different times. However, due to workload issues, it has been difficult for these individuals to remain current with the Safety Coordinator trainings.

#### **Theatre Arts (*Yearly Program*)**

Angela Hunter Geiss, Leslie McCauley

#### **SRT (*Summer Repertory Theatre Festival*):**

James Newman

### **Emergency Supplies and First Aid Kits**

While we are in swing space for the Burbank remodel, first aid kits are located in each major work space and are checked regularly. This includes portable kits to our offsite swing spaces.

## 3.5 Establish a Culture of Sustainability

**UPDATE 2019**

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## Theatre Arts Department

We received two CTEA Grants in the amounts of \$60,000 and \$92,000 which have allowed us to replace almost all of our incandescent theatrical lighting instruments with LED Color Changers and LED Moving Lights. As generous as these grants have been, and as many instruments as we have had the good fortune to purchase, it is likely that more instruments will be necessary to stock both the new Burbank Mainstage and the new Studio Theatre.

The FF&E for the remodeled Burbank Auditorium, Studio Theatre, and support classrooms and labs is being chosen with energy efficiency in mind. For instance, the college already purchased energy efficient washers and dryers for our swing space Costume Lab. The Lark Temps, where our classes and offices are temporarily held, has sustainable lighting fixtures and timed switches. In addition, the new Burbank refrigerators will replace outdated and energy-inefficient older models.

Theatre Arts has historically always been focused on sustainability: we recycle, reuse and repurpose a vast array of set pieces, flats, props, costumes and wigs from existing stock. This includes reducing many set pieces back down to reusable lumber and hardware. We even reuse screws, which the students end up sorting at the end of the year.

Fall 2017, we were given a large donation of wedding dresses. We have upcycled those dresses (via dyeing, restyling and additions) into our productions of *The Little Mermaid* and *Into the Woods*.

In response to Guy Tillotson's sustainability recommendations, we are looking into replacing our concession sales of water sold in plastic bottles with canned or boxed water.

## 4.1a Course Student Learning Outcomes Assessment

### **UPDATE 2019**

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### **Theatre Arts Department**

#### ***Theatre Arts (Yearly Program)***

##### Courses with SLOs

As of spring 2018, all Theatre Arts courses are updated via 6-year review and approved. All Theatre Arts courses have SLOs.

##### SLOs Assessments Completed/In Process

Theatre Arts wrote a series of new classes Fall 2015 that need assessing within the next four years. We are a bit behind on a few other courses, but were told to hold off on uploading any assessments until the new SLO reporting system was implemented.

The department currently tracks all SLO assessment using an Excel spreadsheet (see below) and has a plan in place for assessing SLOs in the years to come. All SLOs are entered in Sharepoint.

#### **THEATRE ARTS SLO ASSESSMENT TRACKING SHEET**

***(Updated Dec. 30, 2014)***

## COURSES

### THAR 1: WORLD THEATRE THROUGH TIME

SCHEDULED: 1X/Semester

COURSE OUTLINE LAST REVIEWED:  
12/9/2013

CERTIFICATES  
APPLICABLE: A, C,  
M, S, TM

MAJORS:  
AA, AA-T

#OF SLOS	SLO ASSESSED	LAST ASSESSED	ASSESSED BY	METHOD	TBA/EST.SEM.	NOTES:
3	#2 & #3	SP 2014	WISELY	ESSAY	FA 2020	
	#1	SP 2013	SHILLINGTON	EXAM	2019	

### THAR 2: INTRO TO THEATRE ARTS

SCHEDULED: 1-2 Sections/Semester

COURSE OUTLINE LAST REVIEWED:  
3/12/2012

CERTIFICATES  
APPLICABLE:  
NONE\*

MAJORS:  
AA-T

#OF SLOS	SLO ASSESSED	LAST ASSESSED	ASSESSED BY	METHOD	TBA/EST.SEM.	NOTES:
3	#1	SP 2014	ALVARADO	ESSAY/PERF	SP 2020	Course outlines says Certificate Applicable but it is not.
	#2	FA2012	WISELY	CRITIQUE	FA 2018	
	#3	SP 2012	MARTIN/RUSTAN	SURVEY	SP 2018	

### THAR 6: MULTICULTURAL THEATRE

SCHEDULED: 1X/Year (F)

COURSE OUTLINE LAST REVIEWED:  
9/22/2014

CERTIFICATES  
APPLICABLE: NONE

MAJORS:  
AA, AA-T

#OF SLOS	SLO ASSESSED	LAST ASSESSED	ASSESSED BY	METHOD	TBA/EST.SEM.	NOTES:
3	#3	FA 2013	MCCAULEY	EXAM	SP 2020	
	#1	SP 2011	MCCAULEY	RUBRIC	SP 2017	
	#2	FA 2010	MCCAULEY	EXAM	FA 2016	

	#1	FA 2013	MCCAULEY	EXAM	FA 2019	
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**THAR 10A: INTRODUCTION TO ACTING**

**SCHEDULED:** 3 Sections/Semester      **COURSE OUTLINE LAST REVIEWED:** 3/26/2012      **CERTIFICATES APPLICABLE:** A, C, M, S, TM      **MAJORS:** AA, AA-T

#OF SLOS	SLO ASSESSED	LAST ASSESSED	ASSESSED BY	METHOD	TBA/EST.SEM.	NOTES:
1	#1	FA 2010	MCCAULEY/DOWNING	RUBRIC	FA 2016	

**THAR 10B: SCENE STUDY & CHARACTERIZATION**

**SCHEDULED:** 1X/Semester      **COURSE OUTLINE LAST REVIEWED:** 3/26/2012      **CERTIFICATES APPLICABLE:** A      **MAJORS:** AA, AA-T

#OF SLOS	SLO ASSESSED	LAST ASSESSED	ASSESSED BY	METHOD	TBA/EST.SEM.	NOTES:
1	#1	SP 2014	MCCAULEY	RUBRIC/EXAM	SP 2020	

**THAR 11.1: PERFORMANCE: NON-MUSICAL**

**SCHEDULED:** 1-2 Sections/Semester      **COURSE OUTLINE LAST REVIEWED:** 3/12/2012      **CERTIFICATES APPLICABLE:** A      **MAJORS:** AA-T

#OF SLOS	SLO ASSESSED	LAST ASSESSED	ASSESSED BY	METHOD	TBA/EST.SEM.	NOTES:
1	#1	SP 2014	MCCAULEY	RUBRIC	SP 2020	

**THAR 11.2: PERFORMANCE: MUSICAL**

**SCHEDULED:** 1-2X/Year      **COURSE OUTLINE LAST REVIEWED:** 3/12/2012      **CERTIFICATES APPLICABLE:** A      **MAJORS:** AA-T

#OF SLOS	SLO ASSESSED	LAST ASSESSED	ASSESSED BY	METHOD	TBA/EST.SEM.	NOTES:

1	#1	SP 2013	MCCAULEY	RUBRIC	SP 2019	
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**THAR 11.3: PERFORMANCE: MUSICAL-DANCE**

SCHEDULED: 1-2X/Year

COURSE OUTLINE LAST REVIEWED:  
5/12/2014

CERTIFICATES  
APPLICABLE: A

MAJORS:  
AA-T

#OF SLOS	SLO ASSESSED	LAST ASSESSED	ASSESSED BY	METHOD	TBA/EST.SEM.	NOTES:
1	1	SPRING 2013	BRANEN	SCORE SHEET	SP 2019	

**THAR 11.4: PERFORMANCE: MUSICAL-VOCAL**

SCHEDULED: 1-2X/Year

COURSE OUTLINE LAST REVIEWED:  
3/12/2012

CERTIFICATES  
APPLICABLE: A

MAJORS:  
AA-T

#OF SLOS	SLO ASSESSED	LAST ASSESSED	ASSESSED BY	METHOD	TBA/EST.SEM.	NOTES:
1	#1	SPRING 2013	JANIS WILSON	TEST	SP 2019	

**THAR 11.5: PERFORMANCE: MUSICAL-INSTRUMENTAL**

SCHEDULED: 1X/Year

COURSE OUTLINE LAST REVIEWED:  
3/12/2012

CERTIFICATES  
APPLICABLE:  
NONE\*

MAJORS:  
AA-T

#OF SLOS	SLO ASSESSED	LAST ASSESSED	ASSESSED BY	METHOD	TBA/EST.SEM.	NOTES:
1	#1	FALL 2014	JANIS WILSON	PERFORMANCE RUBRIC	F 2020	Include in new Musical Theatre Cert?

**THAR 11.8: PERFORMANCE: DANCE CONCERT**

SCHEDULED: 1X/Year (SP)

COURSE OUTLINE LAST REVIEWED:  
3/12/2012

CERTIFICATES  
APPLICABLE: A

MAJORS:  
AA-T

#OF SLOS	SLO ASSESSED	LAST ASSESSED	ASSESSED BY	METHOD	TBA/EST.SEM.	NOTES:
2	#1, #2	SP 2014	BRANEN	RUBRIC, OBSERVATION	SP 2020	entered F14

**THAR 13.1: PERFORMANCE WORKSHOP: STYLES, PERIODS & SKILLS**

SCHEDULED: 1X/Year

COURSE OUTLINE LAST REVIEWED:  
3/12/2012

CERTIFICATES  
APPLICABLE: A

MAJORS:  
AA-T

#OF SLOS	SLO ASSESSED	LAST ASSESSED	ASSESSED BY	METHOD	TBA/EST.SEM.	NOTES:
3	#1, #2, #3	SP 2014	DOWNING-LEE	RUBRICS, SCORED ASSIGN.	SP 2020	entered F14

**THAR 13.2: PERFORMANCE WORKSHOP: SHAKESPEARE**

SCHEDULED: 1X/Year

COURSE OUTLINE LAST REVIEWED:  
10/24/2011

CERTIFICATES  
APPLICABLE: A

MAJORS:  
AA-T

#OF SLOS	SLO ASSESSED	LAST ASSESSED	ASSESSED BY	METHOD	TBA/EST.SEM.	NOTES:
4	#1	FA 2013	MCCAULEY	QUIZ/SCORED ASSIGNMENT	FA 2019	
	#3	FA 2012	MCCAULEY	RUBRIC	FA 2017	
	#2	FA 2013	MCCAULEY	SCORED ASSIGNMENT	FA 2017	
	#4	FA 2013	MCCAULEY	RUBRIC	FA 2019	

**THAR 17: MUSICAL THEATRE TECHNIQUES**

SCHEDULED: 1X/Year (not recently)

COURSE OUTLINE LAST REVIEWED:  
9/21/2009

CERTIFICATES  
APPLICABLE: A

MAJORS:  
AA-T

#OF SLOS	SLO ASSESSED	LAST ASSESSED	ASSESSED BY	METHOD	TBA/EST.SEM.	NOTES:
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2					<b>NOT SCHEDULED</b>	Not offered due to budget cuts
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**THAR 19: MOVEMENT & IMPROVISATION**

**SCHEDULED: 1X/Semester**

**COURSE OUTLINE LAST REVIEWED:**  
3/26/2012

**CERTIFICATES APPLICABLE: A**

**MAJORS:**  
AA-T

#OF SLOS	SLO ASSESSED	LAST ASSESSED	ASSESSED BY	METHOD	TBA/EST.SEM.	NOTES:
3	#3	SP 2014	FINTUSHEL		SP 2020	
	#2	SP 2014	FINTUSHEL		2020	
	#1	SP 2012	FINTUSHEL		2018	

**THAR 20: INTRODUCTION TO STAGECRAFT**

**SCHEDULED: 1X/Semester**

**COURSE OUTLINE LAST REVIEWED:**  
9/22/2014

**CERTIFICATES APPLICABLE: A, S, TM**

**MAJORS:**  
AA-T

#OF SLOS	SLO ASSESSED	LAST ASSESSED	ASSESSED BY	METHOD	TBA/EST.SEM.	NOTES:
1	#1	SP 2012	CROMPTON		SP 2018	

**THAR 21: INTRODUCTION TO COSTUME TECHNOLOGY**

**SCHEDULED: 1X/Semester**

**COURSE OUTLINE LAST REVIEWED: 5/9/2011**

**CERTIFICATES APPLICABLE: A, C, M, TM**

**MAJORS:**  
AA-T

#OF SLOS	SLO ASSESSED	LAST ASSESSED	ASSESSED BY	METHOD	TBA/EST.SEM.	NOTES:
2	#2	SP 2012	SCOZZARI	QUIZ	SP 2018	
	#1	SP 2011	SCOZZARI	PROJECT	2017	
	#2	FA 2011	SCOZZARI	QUESTIONNAIRE	SEE ABOVE	

**THAR 22A: THEATRICAL MAKEUP DESIGN FOR STAGE AND SCREEN**

SCHEDULED: 1X/Semester                      COURSE OUTLINE LAST REVIEWED: 9/26/2011                      CERTIFICATES APPLICABLE: A, C, M                      MAJORS: AA-T

#OF SLOS	SLO ASSESSED	LAST ASSESSED	ASSESSED BY	METHOD	TBA/EST.SEM.	NOTES:
2	#2	SP 2012	SCOZZARI	RUBRIC	SP 2018	
	#1	SP 2011	SCOZZARI	QUESTIONNAIRE	2017	
	#2	FA 2011	SCOZZARI	RUBRIC	SEE ABOVE	

**THAR 22B: SPECIAL EFFECTS MAKEUP, WIGS, AND MASKS**

SCHEDULED: 1X/Year                      COURSE OUTLINE LAST REVIEWED: 9/26/2011                      CERTIFICATES APPLICABLE: C, M                      MAJORS: AA-T

#OF SLOS	SLO ASSESSED	LAST ASSESSED	ASSESSED BY	METHOD	TBA/EST.SEM.	NOTES:
1	#1	SP2012	SCOZZARI	RUBRIC	SP 2018	
	#1	SP2011	SCOZZARI	RUBRIC	SEE ABOVE	

**THAR 23: INTRODUCTION TO SCENIC DESIGN**

SCHEDULED: 1X/Every Other Year (F)                      COURSE OUTLINE LAST REVIEWED: 9/22/2014                      CERTIFICATES APPLICABLE: C, S, TM                      MAJORS: AA-T

#OF SLOS	SLO ASSESSED	LAST ASSESSED	ASSESSED BY	METHOD	TBA/EST.SEM.	NOTES:
1	#1	FA 2013	CROMPTON	COLLAGE PROJECT	FA 2019	

**THAR 24: INTRODUCTION TO THE DESIGN PROCESS**

SCHEDULED: 1X/Every Other Year (F)                      COURSE OUTLINE LAST REVIEWED: 11/5/2012                      CERTIFICATES APPLICABLE: C, M, S, TM                      MAJORS: AA-T

#OF SLOS	SLO ASSESSED	LAST ASSESSED	ASSESSED BY	METHOD	TBA/EST.SEM.	NOTES:
1	#1 (NEW)	FA 2012	CROMPTON	CONCEPT PAPER	FA 2018	
2	#2 (OLD)	FA 2010	SCOZZARI	ON-LINE SURVEY	COURSE REVISED	

**THAR 25: PRODUCTION LAB: GENERAL**

SCHEDULED: 1X/Semester

COURSE OUTLINE LAST REVIEWED:  
11/7/2011

CERTIFICATES  
APPLICABLE: C, TM

MAJORS:  
AA-T

#OF SLOS	SLO ASSESSED	LAST ASSESSED	ASSESSED BY	METHOD	TBA/EST.SEM.	NOTES:
4	#1, #2, #3, #4	SP 2013	SCOZZARI	RUBRIC	2019	
	#1, #2, #3	FA 2011	SCOZZARI	RUBRIC	SP 2017	

**THAR 25.1: PRODUCTION LAB: COSTUME CREW**

SCHEDULED: 1X/Semester

COURSE OUTLINE LAST REVIEWED:  
11/7/2011

CERTIFICATES  
APPLICABLE: A, C,  
M, TM

MAJORS:  
AA-T

#OF SLOS	SLO ASSESSED	LAST ASSESSED	ASSESSED BY	METHOD	TBA/EST.SEM.	NOTES:
3	#1, #2, #3	Sp 2013	SCOZZARI	RUBRIC	SP 2019	
	#1, #2, #3	FA 2011	SCOZZARI	RUBRIC	SEE ABOVE	

**THAR 25.2: PRODUCTION LAB: RUNNING CREW**

SCHEDULED: 1X/Semester

COURSE OUTLINE LAST REVIEWED:  
11/7/2011

CERTIFICATES  
APPLICABLE: A, S,  
TM

MAJORS:  
AA-T

#OF SLOS	SLO ASSESSED	LAST ASSESSED	ASSESSED BY	METHOD	TBA/EST.SEM.	NOTES:
3	#1, #2, #3	SP 2013	SCOZZARI	RUBRIC	SP 2019	

	#1, #2, #3	FA 2011	SCOZZARI	RUBRIC	SEE ABOVE	
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**THAR 25.3: PRODUCTION LAB: HOUSE STAFF**

**SCHEDULED:** 1X/Semester      **COURSE OUTLINE LAST REVIEWED:** 11/7/2011      **CERTIFICATES APPLICABLE:** A, C, M, S, TM      **MAJORS:** AA-T

#OF SLOS	SLO ASSESSED	LAST ASSESSED	ASSESSED BY	METHOD	TBA/EST.SEM.	NOTES:
3	#1, #2, #3	SP 2013	SCOZZARI	RUBRIC	SP 2019	

**THAR 25.4: PRODUCTION LAB: MAKEUP CREW**

**SCHEDULED:** 1X/Semester      **COURSE OUTLINE LAST REVIEWED:** 11/7/2011      **CERTIFICATES APPLICABLE:** A, C, M      **MAJORS:** AA-T

#OF SLOS	SLO ASSESSED	LAST ASSESSED	ASSESSED BY	METHOD	TBA/EST.SEM.	NOTES:
3	#1, #2, #3	SP 2013	SCOZZARI	RUBRIC	SP 2019	
	#1, #2, #3	FA 2011	SCOZZARI	RUBRIC	SEE ABOVE	

**THAR 25.5: PRODUCTION LAB: CONSTRUCTION**

**SCHEDULED:** 1X/Semester      **COURSE OUTLINE LAST REVIEWED:** 11/7/2011      **CERTIFICATES APPLICABLE:** C, S, TM      **MAJORS:** AA-T

#OF SLOS	SLO ASSESSED	LAST ASSESSED	ASSESSED BY	METHOD	TBA/EST.SEM.	NOTES:
3	#1, #2, #3	FA 2011	SCOZZARI	RUBRIC	FA 2019	
	#1, #2, #3	FA 2011	SCOZZARI	RUBRIC	SEE ABOVE	

**THAR 26: INTRODUCTION TO THEATRICAL LIGHTING**

SCHEDULED: 1X/Year (SP)

COURSE OUTLINE LAST REVIEWED:  
10/17/2011

CERTIFICATES  
APPLICABLE: M, S,  
TM

MAJORS:  
AA-T

#OF SLOS	SLO ASSESSED	LAST ASSESSED	ASSESSED BY	METHOD	TBA/EST.SEM.	NOTES:
2	#2	SP2013	WATTS	PROJECT	SP 2019	
	#1	SP 2012	WATTS		SP 2018	

**THAR 27: PROPERTIES WORKSHOP**

SCHEDULED: 1X/Semester

COURSE OUTLINE LAST REVIEWED:  
3/12/2012

CERTIFICATES  
APPLICABLE: C, M,  
S, TM

MAJORS:  
AA-T

#OF SLOS	SLO ASSESSED	LAST ASSESSED	ASSESSED BY	METHOD	TBA/EST.SEM.	NOTES:
1	#1	SP 2012	KWITCHOFF	PROJECT	SP 2018	

**THAR 28: INTRODUCTION TO COSTUME DESIGN**

SCHEDULED: 1X/Every Other Year (SP)

COURSE OUTLINE LAST REVIEWED:  
10/17/2011

CERTIFICATES  
APPLICABLE: NONE

MAJORS:  
AA-T

#OF SLOS	SLO ASSESSED	LAST ASSESSED	ASSESSED BY	METHOD	TBA/EST.SEM.	NOTES:
1	#1	FA 2012	SCOZZARI	PROJECT	FA 2018	

**THAR 42: DANCE- THEATRE WORKSHOP**

SCHEDULED: 1X/Year (not recently)

COURSE OUTLINE LAST REVIEWED:  
3/26/2012

CERTIFICATES  
APPLICABLE: A

MAJORS:  
AA, AA-T

#OF SLOS	SLO ASSESSED	LAST ASSESSED	ASSESSED BY	METHOD	TBA/EST.SEM.	NOTES:
1					NOT SCHEDULED	Not offered due to budget cuts

**THAR 49: INDEPENDENT STUDY IN THEATRE ARTS**

**SCHEDULED: 1X/Semester**

**COURSE OUTLINE LAST REVIEWED: 3/8/2010**

**CERTIFICATES  
APPLICABLE: NONE**

**MAJORS:  
AA-T**

#OF SLOS	SLO ASSESSED	LAST ASSESSED	ASSESSED BY	METHOD	TBA/EST.SEM.	NOTES:
2	#1, #2	SP 2013	DOWNING-LEE	PROJECT	SP 2019	<i>entered F14</i>

**THAR 50: INTRODUCTION TO THEATRE MANAGEMENT**

**SCHEDULED: 1X/Year (F)**

**COURSE OUTLINE LAST REVIEWED:  
3/26/2012**

**CERTIFICATES  
APPLICABLE: A, TM**

**MAJORS:  
AA-T**

#OF SLOS	SLO ASSESSED	LAST ASSESSED	ASSESSED BY	METHOD	TBA/EST.SEM.	NOTES:
2	#1	FA 2013	ARATYR	RUBRIC	FA 2019	
	#2	SP 2012	ARATYR	RUBRIC	SP 2018	

**THAR 50L: THEATRE MANAGEMENT LABORATORY**

**SCHEDULED: 1X/Semester**

**COURSE OUTLINE LAST REVIEWED:  
3/26/2012**

**CERTIFICATES  
APPLICABLE: A, TM**

**MAJORS:  
AA-T**

#OF SLOS	SLO ASSESSED	LAST ASSESSED	ASSESSED BY	METHOD	TBA/EST.SEM.	NOTES:
2	#1	FA 2013	ARATYR	RUBRIC	FA 2019	
	#2	SP 2012	ARATYR	RUBRIC	SP 2018	

**THAR 63: ACTING IN FILM, TELEVISION, AND VOICEOVER**

**SCHEDULED: 1X/Year (SP)**

**COURSE OUTLINE LAST REVIEWED:  
9/22/2014**

**CERTIFICATES  
APPLICABLE: A**

**MAJORS:  
AA, AA-T**

#OF SLOS	SLO ASSESSED	LAST ASSESSED	ASSESSED BY	METHOD	TBA/EST.SEM.	NOTES:
2	#1	SP 2014	MARTIN	RUBRIC	SP 2020	

	#2	SP 2013	MARTIN	RUBRIC	SP 2018	
--	----	---------	--------	--------	---------	--

**THAR 81A: OPERA AND RELATED FORMS IN PERFORMANCE**

SCHEDULED: 1X/Year (varies)

COURSE OUTLINE LAST REVIEWED:  
4/23/2013

CERTIFICATES  
APPLICABLE: YES\*

MAJORS:  
AA-T

#OF SLOS	SLO ASSESSED	LAST ASSESSED	ASSESSED BY	METHOD	TBA/EST.SEM.	NOTES:
1	#1	FA 2013	DOWNING-LEE	RUBRIC	FA 2019	COR says not Cert. App, but is.

**CERTIFICATES**

**ACTING**

**TOTAL  
UNITS: 29**

# OF COURSES	SLO ASSESSED	LAST ASSESSED	ASSESSED BY	METHOD	TBA/EST.SEM.	NOTES:
	8 core, 5 elect	FA 2014	DOWNING-LEE	COURSE SLOS	FA 2020	
8 Core 11 Elect						

**COSTUMING**

**TOTAL  
UNITS: 38**

# OF COURSES	SLO ASSESSED	LAST ASSESSED	ASSESSED BY	METHOD	TBA/EST.SEM.	NOTES:
	8 core, 5 elect	SP 2014	SCOZZARI	COURSE SLOS	SP 2020	
8 Core 16 Elect						

**MAKE UP****TOTAL  
UNITS: 36**

# OF COURSES	SLO ASSESSED	LAST ASSESSED	ASSESSED BY	METHOD	TBA/EST.SEM.	NOTES:
	8 core, 4+ elect	SP 2014	SCOZZARI	COURSE SLOS	SP 2020	
8 Core 11 Elect						

**STAGECRAFT****TOTAL  
UNITS: 32.5**

# OF COURSES	SLO ASSESSED	LAST ASSESSED	ASSESSED BY	METHOD	TBA/EST.SEM.	NOTES:
	8 core, 3+ elect	SP 2014	SCOZZARI	COURSE SLOS	SP 2020	
8 Core 8 Elect						

**THEATRE MANAGEMENT****TOTAL  
UNITS: 34**

# OF COURSES	SLO ASSESSED	LAST ASSESSED	ASSESSED BY	METHOD	TBA/EST.SEM.	NOTES:
	8 core, 6+ elect	SP 2014	SCOZZARI	COURSE SLOS	SP 2020	
8 Core 18 Elect						

**MAJORS****MAJOR: AA (LOCAL)****TOTAL  
UNITS: 19**

# OF COURSES	SLO ASSESSED	LAST ASSESSED	ASSESSED BY	METHOD	TBA/EST.SEM.	NOTES:
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	8 core	FA 2014	DOWNING-LEE	COURSE SLOS	FA 2020	Need to review purpose & SLO language
8						

MAJOR: AA-T (TMC)

TOTAL  
UNITS: 18

# OF COURSES	SLO ASSESSED	LAST ASSESSED	ASSESSED BY	METHOD	TBA/EST.SEM.	NOTES:
17 courses		FA 2014	DOWNING-LEE	COURSE SLOS	FA 2020	Need to remove THAR 2 & correct core
7-12 w. options						

**Certificates:**

**A = Acting; C = Costuming; M = Makeup;  
S = Stagecraft; TM = Theatre Management**

**Majors:**

**AA = "local major"**

**AA-T = TMC/Transfer major**

4.1b Program Student Learning Outcomes Assessment

**UPDATE 2019**

On February 28, 2019, Vice President of Academic Affairs, Jane Saldana-Talley granted Theatre Arts and Summer Repertory Theatre permission to postpone the full update of the PRPP until spring 2020. The reasoning is that until both programs are settled in the remodeled Burbank, anything that is reported while Theatre Arts and SRT are in swing space will not accurately reflect the status of these two programs.

## Theatre Arts Department

### **Theatre Arts (*Yearly Program*)**

- Program Learning Outcomes completed for the Theatre Arts Department
- Program Learning Outcomes completed for all five Career Certificates Spring 2008
- Program Learning Outcomes completed for the Theatre Arts Major, which was approved in May 2011 and implemented Fall 2011 (see Outcomes below)

### **Plan for Assessment of Program Learning Outcomes**

All certificates have been assessed fall 2014.

Both the Theatre Arts Major (AA) and the Theatre Arts Major for Transfer (AA-T) have been assessed fall 2014.

### **MAJOR PROGRAM LEARNING OUTCOMES**

#### **Theatre Arts Major (AA) Program Learning Outcomes**

*Upon successful completion of this program students will be able to:*

1. Develop self-awareness and confidence through creative expression;
2. collaborate and effectively communicate in a theatre setting;
3. demonstrate an understanding of time management, commitment, follow-through, and responsibility to achieve a common goal in a theatre setting;

4. creatively analyze, critique, and interpret works of theatrical art;
5. identify, summarize, compare and contrast the principal movements in World theatre history and literature;
6. serve in a production position to gain understanding of the collaborative and complex nature of a live performance;
7. demonstrate an understanding of and empathy for the racial, ethnic, and cultural diversity of U.S. and World theatre; and
8. utilize current theatrical technology.

### **Theatre Arts for Transfer Major (AA - T) Program Learning Outcomes**

*Upon successful completion of this program students will be able to:*

1. Develop self-awareness and confidence through creative expression;
2. collaborate and effectively communicate in a theatre setting;
3. demonstrate an understanding of time management, commitment, follow-through, and responsibility to achieve a common goal in a theatre setting;
4. creatively analyze, critique, and interpret works of theatrical art;
5. identify, summarize, compare and contrast the principal movements in World theatre history and literature;
6. demonstrate an understanding of the collaborative and complex nature of a live performance through serving in a production position;
7. demonstrate an understanding and awareness of the racial, ethnic, and cultural diversity of U.S. and World theatre; and
8. utilize current theatrical technology.

### **CERTIFICATES OF ACHIEVEMENT - PROGRAM LEARNING OUTCOMES**

## **Acting Certificate**

*Upon completion of this program:*

Outcome 1: The Theatre Arts (Acting) Student will be able to audition for a production using fundamental techniques of voice, movement, and the actor's craft.

Outcome 2: The Theatre Arts (Acting) Student will be able to perform for the stage using fundamental techniques of voice, movement, and the actor's craft.

Outcome 3: The Theatre Arts (Acting) Student will be able to perform special acting styles such as: non-realism, Shakespeare, period movement and acting for the camera.

Outcome 4: The Theatre Arts (Acting) Student will be able to demonstrate a basic understanding of technical theatre and be able to participate in back stage functions of the theatre.

Outcome 5: The Theatre Arts (Acting) Student will be able to draw upon knowledge of theatre history and literature when creating a theatrical performance.

## **Costume Certificate**

*Upon completion of this program:*

Outcome 1: The Theatre Arts (Costuming) Student will be able to demonstrate knowledge of and ability to work with common materials, equipment, and techniques when constructing theatrical costumes and accessories.

Outcome 2: The Theatre Arts (Costuming) Student will be able to apply fundamental techniques of Wardrobe management when participating in the backstage functions of a performance.

Outcome 3: The Theatre Arts (Costuming) Student will be able to demonstrate basic skills in one or more of the following areas of specialization: wardrobe maintenance, safe application and use of shop equipment and tools, fabric composition and modification, draping, flat pattern drafting and manipulation, costume construction and dressmaker details, fittings and alterations, millinery techniques, understructures, footwear, masks, armor, jewelry, and makeup and hair design.

Outcome 4: The Theatre Arts (Costuming) Student will have basic artistic knowledge of Costume and Makeup Design as a collaborative entity of a theatrical production.

Outcome 5: The Theatre Arts (Costuming) Student will be able to draw upon knowledge of theatre history and literature when constructing theatrical elements.

Outcome 6: The Theatre Arts (Costuming) Student will be able to perform for the stage at a beginning level using fundamental techniques of voice, movement, and the actor's craft.

### **Stage Makeup Certificate**

*Upon completion of this program:*

Outcome 1: The Theatre Arts (Makeup) Student will be able to demonstrate knowledge of and ability to, analyze and interpret appropriate styles, color, and texture choices for a scripted character.

Outcome 2: The Theatre Arts (Makeup) Student will be able to apply fundamental techniques of makeup and hair application when participating in the backstage functions of a performance.

Outcome 3: The Theatre Arts (Makeup) Student will be able to demonstrate basic skills in one or more of the following areas of specialization: appropriate skin care analysis, creation of character makeup by application of highlight and lowlight painting techniques, three-dimensional prosthetic techniques, facial hair application, wig and hair styling.

Outcome 4: The Theatre Arts (Makeup) Student will have a basic artistic knowledge of Costume and Makeup Design as a collaborative entity of a theatrical production.

Outcome 5: The Theatre Arts (Makeup) Student will be able to draw upon knowledge of theatre history and literature when designing and/or applying stage makeup.

Outcome 6: The Theatre Arts (Makeup) Student will be able to perform for the stage at a beginning level using fundamental techniques of voice, movement, and the actor's craft.

### **Theatre Management Certificate**

*Upon completion of this program:*

Outcome 1: The Theatre Arts (Management) Student will be able to demonstrate basic skills in one or more of the following areas of specialization: stage management, assistant stage management, house management, production management, box office management, or theatre management.

Outcome 2: The Theatre Arts (Management) Student will be able to apply fundamental techniques of theatrical management when participating in the backstage or front of house functions of a performance.

Outcome 3: The Theatre Arts (Management) Student will be able to apply fundamental techniques of stagecraft and costuming when participating in the backstage functions of a performance.

Outcome 5: The Theatre Arts (Management) Student will be able to draw upon knowledge of theatre history and literature when managing theatrical performances.

Outcome 6: The Theatre Arts (Management) Student will be able to perform for the stage at a beginning level using fundamental techniques of voice, movement, and the actor's craft.

### **Stagecraft Certificate**

*Upon completion of this program:*

Outcome 1: The Theatre Arts (Stagecraft) Student will be able to demonstrate knowledge of and ability to work with lighting and scenery design plans.

Outcome 2: The Theatre Arts (Stagecraft) Student will be able to demonstrate knowledge of and ability to work with common materials and techniques when constructing theatrical elements.

Outcome 3: The Theatre Arts (Stagecraft) Student will be able to apply fundamental techniques of stagecraft when participating in the backstage functions of a performance.

Outcome 4: The Theatre Arts (Stagecraft) Student will be able to demonstrate basic skills in one or more of the following areas of specialization: running crew, lighting hang and focus, scenic carpentry, welding and/or scenic painting, and audio set up and routing.

Outcome 5: The Theatre Arts (Stagecraft) Student will be able to draw upon knowledge of theatre history and literature when constructing theatrical elements.

Outcome 6: The Theatre Arts (Stagecraft) Student will be able to perform for the stage at a beginning level using fundamental techniques of voice, movement, and the actor's craft.

**SRT (*Summer Repertory Theatre Festival*): See SRT PRPP**

**4.1c Student Learning Outcomes Reporting**

Type	Name	Student Assessment Implemented	Assessment Results Analyzed	Change Implemented
Course	THAR 1 World Theatre	Spring 2014	Spring 2014	Fall 2014
Course	THAR 10A Intro to Acting	Fall 2010	Fall 2010	Spring 2011
Course	THAR 10B Acting Fundamentals	Spring 2014	Spring 2014	Fall 2013
Course	THAR 11.1 Perf: Non Musical	Spring 2014	Spring 2014	Fall 2013
Course	THAR 11.2 Performance: Musica	Spring 2013	Spring 2013	Fall 2013
Course	THAR 11.3 Perf: Musical-Dance	Spring 2013	Spring 2013	Fall 2013



THAR 13 .1A			X	X	X		X	X	X	X	X	X	X	X	X	X
THAR 13.2A			X	X	X		X	X	X	X	X	X	X	X	X	X
THAR 19				X		X	X	X	X			X		X		X
THAR 2			X				X	X			X	X		X		
THAR 20			X		X		X	X		X	X	X				X
THAR 21A			X	X	X	X	X	X	X	X	X	X				X
THAR 24			X				X				X	X				
THAR 6			X				X	X			X		X	X	X	

## 4.2b Narrative (Optional)

### UPDATE 2019

On February 28, 2019, Vice President of Academic Affairs, Jane Saldana-Talley granted Theatre Arts and Summer Repertory Theatre permission to postpone the full update of the PRPP until spring 2020. The reasoning is that until both programs are settled in the remodeled Burbank, anything that is reported while Theatre Arts and SRT are in swing space will not accurately reflect the status of these two programs.

### Theatre Arts Department

Long before the practice was formalized, the Theatre Arts Department already had a long-standing practice of identifying student learning outcomes, continually assessing those outcomes, and making curricular/instructional adjustments as needed in order to provide students with the best educational experience possible. We now have all of our course outlines up to date, a regular assessment process in place, and planning for a full review of all certificates underway. This certificate review is especially important now because we wrote a series of new courses (and revised existing courses) to address repeatability.

The considerable changes in repeatability at the state level that went into effect in Fall 2013 added an entirely new and very difficult curricular challenge to this process. During 2012-2013, the then Dept. Chair (Laura Downing-Lee) conducted extensive research on curriculum in our field. Gathering that research together, she assembled a proposed curriculum plan and presented to the department faculty and staff. During Spring 2013, she conducted a variety of small group and one-on-one discussions with individual faculty about aspects of the plan and made adjustments accordingly. The final plan was presented to the CRC in late March, followed by a lengthy consultation meeting with the co-chairs of the CRC. As a

result of that meeting, further adjustments were made at the department level during the months of April and May. A transition plan was prepared and that transition plan was submitted to the Vice President in late May.

The department faculty moved forward with the substantial revising and writing of new curriculum (Summer 2013-Summer 2014) that was necessary to serve the educational needs of students in our diverse discipline. To aid in this process, the department received funding for 40 hours of adjunct curriculum work during Summer 2014; adjunct Wendy Wisely drafted the basics (Description, SLOs, Objectives) for at least 20 new outlines during that time, working in collaboration with the various instructors teaching in those areas.

Spring 2015, the current Dept. Chair (Leslie McCauley) was informed that all Theatre Arts courses that address repeatability were due in early spring if we hoped to offer the courses in the fall. She worked with colleague Maryanne Scozzari, various adjunct instructors, and Curriculum staff to complete the complicated process begun in 2012. Upon further review, and because of the complexity of merging the Theatre Arts curriculum with the repeatability parameters, several of the new courses created by Wendy Wisely were either not used or were heavily revised. Seventeen courses were written. All new courses to be offered for fall and several to be offered for spring (mostly stacked courses and advanced skill courses) were approved by CRC during the spring semester. The new courses are on the schedule for fall.

There are more courses that will need to be written fall 2015.

#### Program Outcomes and Their Relationship to Institutional Outcomes

Because Theatre Arts/SRT is an interdisciplinary/multimedia art form, our programs encompass a wide breadth of Institutional Outcomes. Below are the Outcomes that we wrote for the Theatre Arts Program. We believe they reflect most of the college's Institutional Outcomes.

*Upon successful completion of this program students will be able to:*

- Develop self-awareness and confidence through creative expression
- Collaborate and effectively communicate
- Demonstrate an understanding of time management, commitment, follow-through, and responsibility to achieve a common goal
- Creatively analyze, critique, and interpret works of theatrical art
- Identify, summarize, compare and contrast the principal movements in World theatre history and literature
- Do one or more of the following\*:
  - Perform a role in a theatrical production
  - Construct theatrical elements
  - Manage a theatrical production
  - Apply fundamentals of theatrical design
- Demonstrate an understanding of and empathy for the racial, ethnic, and cultural diversity of U.S. and World theatre
- Acknowledge the necessity of currency in theatrical technology

\*These objectives also apply to television, film, and other media

## 5.0 Performance Measures

### **UPDATE 2019**

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## **Theatre Arts Department**

### ***Theatre Arts (Yearly Program)***

The Theatre Arts yearly program, which includes our academic theatre company, is extremely successful. Our classes offer a wide range of topics from world theatre history, multicultural perspectives in American Theatre, and character analysis, to technical theatre, theatre design, and management. Since classes are relatively small, students have the opportunity for personal attention from professionally active instructors in a nurturing environment.

Each course examines theory and concepts while experiencing the subject through hands-on application. Students are encouraged to participate in our productions as performers, back stage technicians, or as part of the front of house management team. Most Theatre Arts' courses are CSU and UC transferable (pending approval of new and revised curriculum and several new 100-level courses were written to address repeatability). The Theatre Arts Department also offers five Career Certificates. The Theatre Arts Major was implemented fall 2011 and our TMC application was submitted to the Chancellor's Office in Fall 2013.

Our five\* mainstage shows draw an average audience of 13,000 a year. Our box office revenues allow us to continue to produce top-notch theatre with extremely high production values and to pay student and staff designers.

Our students transfer to a wide variety of 4-year programs, including Cal State Fullerton, Cal State Long Beach, SSU, Cornish School of the Arts, UC Davis, UC Berkeley, UC Santa Barbara, American Academy of Dramatic Arts, SF State, Southern Oregon University, Circle in the Square Theatre School, Boston Conservatory and the London Academy of Dramatic Art.

*\* In 2011, Theatre Arts season was reduced to four productions as an austerity measure. This reduction will continue for the 2015-2016 season.*

## 5.1 Effective Class Schedule: Course Offerings, Times, Locations, and Delivery Modes (annual)

### **UPDATE 2019**

On February 28, 2019, Vice President of Academic Affairs, Jane Saldana-Talley granted Theatre Arts and Summer Repertory Theatre permission to postpone the full update of the PRPP until spring 2020. The reasoning is that until both programs are settled in the remodeled Burbank, anything that is reported while Theatre Arts and SRT are in swing space will not accurately reflect the status of these two programs.

## **Theatre Arts Department**

### ***Theatre Arts (Yearly Program)***

Average student headcount per semester for the yearly program from Spring 2014 through Fall 2014 is 528. We have sustained course cuts over the last six years and students have continued to be impacted by the economic downturn. However, through a combination of effective scheduling and instructor willingness to over-fill certain classes, our headcount average stayed fairly constant until Fall 2013, when it dropped considerably. This drop was experienced by many programs around the District. Since that time, our enrollment has begun to build again for most classes. Unfortunately, our THAR 2 class in Petaluma was suddenly unable to get adequate enrollment after years of enrollment increases and was cut both Spring 2014 and Fall 2014 and while we were encouraged to add it back into the Fall 2015 schedule, it was cut before second proof.

We have had to move certificate elective courses to a yearly rotation basis and several courses have been removed from the schedule entirely. We also made the very difficult decision to cut one of our main stage shows in 2011-12 and have decided to continue this cut for the subsequent four years. We want to go on record that this reduction is considered temporary and we have every intention of returning to a five show season once the budget picture improves. To make up for lost box office revenue, we have added performances for our big-name musicals. However, we discovered that extending the runs of our musicals has compressed the build schedule for the shows, creating workload issues for our already overworked staff.

The following course cuts experienced in Fall 2011 have recently been reinstated:

- THAR 24 Design Workshop (requirement for Costuming, Makeup, and Stagecraft Certificates). *NOTE: reinstated for Fall 2012, because it is a component of the TMC. Will be offered every other year.*
- THAR 19 Improvisation and Movement  
*Fall section reinstated for Fall 2013 (has only been offered once per year for two years). Both Fall and Spring semesters successfully filled, in spite of loss of repeatability.*

The following course cuts experienced in Fall 2011 have remained:

- THAR 11.1 Rehearsal and Performance Non-Musical (One of our main stage shows. Requirement for Acting Certificate). This cut has continued for Academic Year 2015--16.
- THAR 17: Intro to Musical Theatre Techniques (Elective for Acting Certificate). This cut has continued for Academic Year 2014-15.
- **Other than SRT courses, our entire summer 2011 and summer 2012 schedules were cut and have never been added back.**

## **OTHER CLASS SCHEDULE INFORMATION**

- Recognizing that students in related fields such as Fashion, Film, and Dance would benefit from enrolling in specific Theatre Arts courses, we have begun discussions with other departments in regard to scheduling. In addition, we are joining forces with other disciplines in the development of courses that will benefit students in both areas. As an example, ENGL 11 Introduction to Dramatic Structure, will now fill a much needed hole in our curriculum as a comparable Script Analysis course for transfer students.

- In general, enrollments in THAR 1, THAR 2, and THAR 6 (GE transferable) continue to grow each semester. We have increased the wait lists on many of our acting and technical classes to accommodate student interest.
- With the loss of THAR 2 on the Petaluma campus, we have lost our only remaining presence there. When time allows, we hope to meet with the Petaluma administration to discuss the changing needs of the campus and what, if any, role the Theatre Arts Dept. can serve there. We are very interested in continuing to offer at least one course a semester there, but we cannot sacrifice a Santa Rosa section in order to do so.
- It is hoped that at some point THAR 1 can be scheduled as a Medium Lecture course in Forsyth 105, or in either Newman or Burbank as a Large Lecture course.
- Theatre Arts is not developing any online courses, although faculty are utilizing online resources such as CATE and Moodle for their classes more and more. In general, our discipline does not seem suited to this mode of teaching. The only courses that could possibly work would be THAR 1 and/or THAR 2. Two adjunct faculty recently expressed interest in developing a hybrid course of THAR 2.

## 5.2a Enrollment Efficiency

### **UPDATE 2019**

On February 28, 2019, Vice President of Academic Affairs, Jane Saldana-Talley granted Theatre Arts and Summer Repertory Theatre permission to postpone the full update of the PRPP until spring 2020. The reasoning is that until both programs are settled in the remodeled Burbank, anything that is reported while Theatre Arts and SRT are in swing space will not accurately reflect the status of these two programs.

## **Theatre Arts Department**

### **Theatre Arts (*Yearly Program*)**

The Enrollment Efficiency numbers for Theatre Arts are not accurate.

- Many courses (because of repeatability) are stacked and offered at NO PAY. Each of those additional sections has its own enrollment limit, although there may be only one repeating student. This is hurting Theatre Arts' numbers. For example: the THAR 25 series (four sections of THAR 25, three sections of THAR 25.1, three sections of THAR 25.2, two sections of THAR 25.4, and one section of THAR 25.5) are all offered NO PAY. The loaded section is the 3-unit section of THAR 25.
- The data is incorrect. For instance, for spring 2015 the data shows no students enrolled in THAR 11.1 through THAR 11.4, which were the performance classes associated with productions of *American Night* and the musical *Footloose*. In actuality, there were a total of 88 students enrolled in THAR 11.1 through 11.4.
- SRT's limits were set abnormally high and this is hurting Theatre Arts' efficiency.
- THAR 11.8 has a high limit of 80. This class is for the Dance Show (taught by KAD faculty) and is by audition. Rarely do the instructors cast 80 students in the show.

***If the current data is used (and, again, the data is flawed):***

All Locations for Fall 2012 to Spring 2013 averaged 80.15%, which was consistent with the college average of 80% for the Santa Rosa Campus. However, the number dropped dramatically in Fall 2013 to 58.2%. The averages from Spring 2014 to Fall 2014 were 62.6%. (Please see above.)

Repeatability changes for 2013-2014 significantly impacted our enrollments in many of our courses. In addition, we offer many variable unit classes with multiple sections all loaded to one instructor and our maximum enrollment numbers for those courses are distorted. It is also important to note that when enrollments increased significantly during the last ten years, we adjusted our maximum enrollment numbers upward to accommodate increased demand. However, our enrollment and retention for some courses has been impacted in the last few years by changing factors such as increased unit fee amounts, repeatability changes, and necessary curricular adjustments.

We will be reviewing the maximum enrollment numbers for each course in our curriculum to determine if the maximums continue to be appropriate, if they were set abnormally high, or if there is an error in the system. We will be placing a request with the Vice President for appropriate adjustments to glean accurate data.

**SRT (*Summer Repertory Theatre Festival*): See SRT PRPP**

## 5.2b Average Class Size

### UPDATE 2019

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### Theatre Arts Department

#### **Theatre Arts (Yearly Program)**

Class sizes have fluctuated in recent years. Some have gone up, some down. The average class size on the Santa Rosa campus was 12.37 between Fall 2012 and Fall 2013. After holding fairly steady for three years, the number suddenly dropped in Fall 2013. Similar drops were experienced by many departments in the District, and enrollment has improved for most of our classes since that time, but we are continuing to monitor the situation closely. Average class size from Spring 2014 to Fall 2014 was 10.05.

#### **Please note:**

- While the numbers for the Theatre Arts program are below the campus average, this is accounted for by the fact that **Theatre Arts offers many courses that have multiple sections--sections that are not loaded.** This is to allow for our acting and technical students to enroll in the correct unit load/hours for their assignment working while working on one of our shows and for repeatability. For instance, some actors cast in a show may be enrolled for only one unit while others will be enrolled in three units. Only the three-unit section is loaded. The one-unit section may have only one student enrolled. Examples include:

THAR 25, 25.1, 25.2, 25.3, 25.4, 25.5

THAR 11.1, 11.2, 11.3, 11.4, 11.8

THAR13.1B, 13.2B, 13.1BL, 13.2BL (NO PAY Sections)

THAR 50L

THAR 81A

THAR 11.5B (NO PAY Section)

THAR 21B (NO PAY Section)

THAR 121.1, 121.2, 121.3, 121.4 (NO PAY Sections)

THAR 127.1, 127.2, 127.3, 127.4 (NO PAY Sections)

- In addition, Theatre Arts is a **specialized program that requires classes with smaller enrollments**. For instance, we offer set and lighting design classes that typically have small enrollments due to the specialization of the discipline and pedagogy and advanced acting classes that require intensive one-on-one instruction. Enrollment in our makeup classes is limited by the number of makeup stations in the classroom. Enrollment in our costuming class is limited to the number of sewing stations in the classroom. Space is also an issue for our set design class. In addition, the cast sizes for our various productions effect enrollment. While we try to choose shows that have large casts, this is not always possible due to increased production costs.
- The following courses are offered twice a year, even when enrollment is smaller than normal, because they serve dual curricular functions - they are both key foundation courses and they are also linked to our production program:

THAR 20 (and corresponding THAR 25.5 section for Construction Skill)

THAR 21A (and corresponding new course THAR 121.3, THAR 25, or 25.1 section for Construction Skill)

THAR 22 (and co-requisite of THAR 25.4)

THAR 27 (and corresponding new course THAR 127.1 or THAR 25.5 section for Construction Skills)

THAR 26 is only offered once a year, but the DHR requirement for the class is linked to the production program. There is currently a corresponding THAR 25.5 section as well, offered both semesters.

- These courses are offered every other year in rotation. They are all in the TMC AA for transfer, local AA and/or are core requirements in one or more certificates; they also serve students with different focus areas. Therefore, they need to be offered at least once every other year, even when enrollment is low.

THAR 23

THAR 24

**SRT (*Summer Repertory Theatre Festival*): See SRT PRPP**

### 5.3 Instructional Productivity

#### **UPDATE 2019**

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### **Theatre Arts Department**

#### **Theatre Arts (*Yearly Program*)**

While Instructional Productivity ratios for Theatre Arts may have been inaccurate in the past, it should be noted that from **Fall 2008 to Fall 2010, the instructional productivity ratio increased 25%**. It then held fairly steady until Fall 2013, when it dropped considerably. (As noted under Enrollment Efficiency, Theatre Arts has found the data to be inaccurate.)

#### Ratios for Theatre Arts (Santa Rosa Campus):

Spring 2014: 13.04%

Fall 2014: 12.53%

In addition, while the numbers for the Theatre Arts program are slightly below the campus average, this is accounted for by the fact that Theatre Arts is a specialized program that requires classes with smaller enrollments. For instance:

- Stagecraft and lighting classes must be kept small for safety reasons. While the properties classes can be slightly larger, there are safety concerns there as well.
- Design classes typically have small enrollments due to the specialization of the discipline and the need for regular one-on-one instruction.
- Intermediate/advanced acting classes require intensive one-on-one instruction so should remain smaller than beginning classes. (Instructors have taken on higher enrollments in recent years to offset lower enrollment in our technical/design courses, but this has created a significant workload burden on the instructors and limits the amount of personal coaching each student receives throughout the semester.)
- Our costuming and makeup classes have smaller enrollments that are based both on the number of workstations available for the students and the need for one-on-one instruction in those courses as well.

## 5.4 Curriculum Currency

### **UPDATE 2019**

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### **Theatre Arts Department**

#### **Theatre Arts (*Yearly Program*)**

Theatre Arts course outlines are all up to date, having gone through review Spring 2015 at the same time we wrote our new courses for repeatability. We do have some proposed courses that we need to delete or finish writing. Two courses (THAR 17 and 49) need review in 2015-2016.

The following courses are overdue for review. They are SRT's curriculum and James Newman will be reviewing them:

THAR 47.4D

THAR 47A

THAR 47B

THAR 47C

THAR 47D

THAR 47M

## 5.5 Successful Program Completion

### **UPDATE 2019**

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## **Theatre Arts Department**

### ***Theatre Arts (Yearly Program)***

#### **Overview:**

Theatre Arts offers five Career Certificates and two Majors. Students successfully complete our program as evidenced by both transfer to other institutions and current work in the entertainment industry. Recent Theatre Arts students have:

- Transferred to UC Santa Barbara, UC Berkeley, UC Irvine, UC Davis, UCLA, SF State, Sonoma State, Boston Conservatory, Cal State Fullerton, Cal State Long Beach, and CSU Los Angeles.
- Been accepted to training programs at Circle in the Square theatre in New York, Cornish School of the Arts, London Academy of Music and Dramatic Art, and American Academy of Dramatic Art.
- Received their MFA from esteemed graduate programs. For instance a fairly recent grad received her MFA in Costume Design from the University of Washington spring 2015.
- Founded the successful Narrow Way Stage Company in Santa Rosa in Spring 2009, which continues to thrive in Sonoma County.
- Founded the new Three Rabbit Productions theatre company, which debuted in Summer 2012.
- Founded Last Stage Theatre Company Spring 2010.
- Performed, designed and/or served in a technical capacity for theatres throughout Sonoma County, including 6th Street Playhouse and Sonoma County Rep.
- Worked in the television and film industry in San Francisco, Los Angeles and Vancouver, B.C.
- Started a successful performing arts technical support business, providing equipment for rental and purchase.
- Two students are now working as professional stand up comedians; one was selected by Last Comic Standing to perform in New York.

**Certificates:** Between 2006 and 2010, we were averaging approximately seven certificate completions per year. However, in 2011 certificate completions dropped significantly, although the reported numbers may be somewhat inaccurate. We believe that the reduction was due to a variety of factors, including what appears to be a natural lull following the completion and/or graduation of a number of core students. In addition, observed decreases in the reading and writing skills of incoming students may be keeping many certificate students from successfully handling the academic rigor of THAR 1, one of the core courses.

We also believe that there may have been students who completed all certificate requirements, but never filed for certificate completion; in these cases, they may not have understood that they needed to actually do so and/or did not realize that they could apply for course substitution if they had not taken one of the requirements due to cuts/changes in course offerings. We are now actively advising students about tracking their progress, as well as procedures such as how to file for completion and petitioning for course substitution, when applicable. The advent of the Certificate Audit via the Portal has been invaluable in this process.

We had **ten** certificates completed and signed by the Chair from 2012-2014 (six in Acting; two in Management; two in Stagecraft); this number is higher than that recorded in the current District spreadsheet. Twenty-one certificates were awarded over the past four years.

2014-2015 Certificate Totals:

Acting Certificate: 2

Management Certificate: 3

With the formation of our Advisory Board spring 2015, Theatre Arts instructors are greatly motivated to recruit, mentor, and track incoming students for our certificates. However, Theatre Arts is in need of a full-time instructor in Theatre Technology/Stagecraft/Design who can actively recruit Stagecraft Certificate students from the local high schools. We hope to dramatically increase 'completers' in the coming academic year.

**Theatre Arts Transfer Majors:**

The Theatre Arts Major debuted in Fall 2011 and the first graduates completed their degrees in Spring 2012.

The Theatre Arts TMC was approved by the Chancellor's Office in late Spring 2014. Several students switched to this new transfer major and we are likely to see an increase in graduate rates over the next year.

Over the past three, 14 students completed the AA degree and new Theatre Arts Transfer Major.

Theatre Arts AA Totals 2012 (fall) - 2015 (spring):

7 total (This is based on a straw poll for spring 2015. The numbers might be higher)

Theatre Arts Transfer Major Totals 2014-2015:

3 total (This is based on a straw poll for spring 2015. The numbers might be higher)

The advent of the Degree Audit via the Portal has been invaluable in helping students to track their progress for both degrees and general education patterns.

**Other Transfer Students:**

Each year the Theatre Arts Dept. successfully transfers students to four-year institutions. Some of these students do not choose to complete an AA or certificate so their completion is not documented as easily. We are now in the process of developing methods to better capture that information.

### **Identifying Theatre Arts Students:**

With these issues in mind, we conducted an informal survey of all of our Theatre Arts students in 2011. **Ninety students** stated that they are either **currently pursuing or are interested in pursuing a total of 129 certificates.**

We distributed the survey again in late Spring 2014 to a portion of the Theatre Arts classes. Of the 151 students surveyed, **50 stated that they are working on an AA or AA-Transfer in Theatre Arts; 69 students stated that they were working on one or more of the Theatre Arts certificates.**

We will administer the survey again in Fall 2015 and plan to implement a system to better track and mentor these students over the next year with the goal to increase the number of successfully completed certificates, majors, and transfers. We will also be evaluating the core courses for each certificate and seeking out ways of helping certificate students address basic skills needs (as they are a population that often slips through the cracks in this regard).

Summer 2015, we requested that IT provide us with a comprehensive list of students who used the portal to officially declared their majors and note whether or not they are pursuing a certificate. The results are different than our survey results, most likely because some students might not be currently enrolled and because current students might not have officially declared the Theatre Arts Major(s) or Certificates via the portal.

Theatre Arts Transfer Major:	44
AA in Theatre Arts:	56
Certificates (5 total):	22

**Increasing Articulation of Courses:** Theatre Arts is currently in the process of working with the Articulation Officer to establish additional articulation agreements throughout the state. At least 15 Theatre Arts courses now have C-ID designation.

**Student Advising and Resources:** Theatre Arts faculty stay informed about quality theatre programs throughout the state and beyond in order to provide students with the most current information about transfer institutions and professional training programs. In addition, faculty provide advising on career preparation, interviewing techniques, resume preparation and professional resources. During each academic year, the

department strives to provide students with presentations and workshops by working professionals, as well as the opportunity to attend professional productions and important educational events like the annual American College Theatre Festival. As part of her spring 2015 sabbatical, Laura Downing-Lee visited a number of four year transfer institutions. She will be an invaluable resource for our students wishing to transfer.

**Department Meetings:** The program holds department meetings once each month. We frequently discuss issues of retention and certificate completion.

**Scholarships:** We offer numerous scholarships for both continuing and transferring students.

**New Student Reception:** For the past five years, we have held a new student event during the first week of the fall semester. While attendance dropped off this year due to last-minute advertising, those that attend have found the event beneficial.

**Re-Entry Adults:** Lately, we have noticed an increase in the number of re-entry adults taking our classes and working toward certificates. These students range from actors to stage managers to designers. We are examining ways to better serve their needs in a department that continues to be predominately fairly young.

## 5.6 Student Success

### **UPDATE 2019**

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## **Theatre Arts Department**

### **Theatre Arts (*Yearly Program*)**

- **Retention rates** 2013-2014: Fall 2013 - 83.4% (an increase of 3.26% from Fall 2012); Spring 2014 - 86.9% (an increase of 2.11% from Spring 2013); Fall 2014 - 86.3% (an increase of 2.9% from Fall 2013).
- **Successful course completion rate** 2012-2013: Fall 2013 - 80.54%; Spring 2014 - 82.5%; Fall 2014 - 84.4% Our successful course completion rate has consistently increased, averaging 82.48%.
- **Average student headcount** 2013-2014: Fall 2013 - 432. Spring 2014 - 587. Fall 2014 - 469. Our average student headcount is 496. A drop in Spring 2014 is attributed to the loss of the Petaluma section of THAR 2 and an overall drop in enrollments district wide.
- **Grade point averages** 2013-2014: Fall 2013 - 3.29. Spring 2014 - 3.01. Fall 2014 - 3.19. Overall, grade point averages in the discipline have remained fairly steady over the last seven years, averaging 3.2.

### Student Equity Data

Our averages have not changed significantly over the past two years. We will be examining this data as a department, discussing any observed patterns, and identifying strategies those patterns that may be of concern. This project will complement the department's ongoing study of certificate and major completion rates and concerns regarding an observed decrease in English basic skills for incoming students in recent years.

As a brief summary, the data appears to support our general observations:

- In general, male students appear to struggle with retention, completion and grade point averages more than female students.
- Last year we found that students in certain racial/ethnic populations - Black, Hispanic, Pacific Islander, Filipino- were more likely to struggle with completion and class performance (as reflected in grade point averages). We did not see a consistent pattern this year. For instance, Black students were the only minority group to have significantly lower retention and completion rates (other than a Native American sample of 1 student, which is inconclusive). Yet Black students' grade point averages were not significantly lower than the higher rates of the White students (average of three semesters for White students = 3.2, average for Black students = 2.78). The Pacific Islander and Filipino numbers are inconclusive due to small samples.
- Last year we found that students in the 26-45 age range, particularly those in the 31-35 age range are somewhat more likely to struggle with completion. These students are often juggling jobs and multiple responsibilities. This year only the 31-35 and 41-45 age ranges showed lower retention and completion rates.
- Last year we found that students who have been identified as Basic Skills students are more likely to struggle with completion and class performance as reflected by grade point averages, although they often thrive in skills-based courses such as those in Theatre Technology areas. This year Basic Skills students again showed lower retention, completion rates and grade point averages, although the numbers were significantly lower for Basic Skills English than Basic Skills Math (Math numbers are in the 70 range while English numbers are in the 38-50 range). This is most likely due to the greater need for reading and writing skills in Theatre Arts' courses, as opposed to math skills.

- This year we did not find any significant differences between BOG Eligible, DSPS, or College Status/Generational students and All Other Students in regards to retention, completion and grade point average.

#### Relationship to District Wide Totals:

In general our trends parallel district wide trends, although in general Theatre Arts' students are scoring higher in retention, completion and grade point averages than the district wide totals. In addition, district wide totals are similar for Basic Skills Math and English, while Theatre Arts Basic Skills English students scored lower in all areas.

#### What can our discipline faculty do to address the disparities we find in our data?

- **Systematically referring low performing students to support services such as the Tutorial Center:** This is something Theatre Arts faculty already do. But knowing that Basic Skills English students score consistently lower, we will put extra effort toward referring this population to services.
- **Invite a counselor into our classroom to promote information about student support services, and share information about special support programs such as EOPS, Puente, MESA, etc.:** Most Theatre Arts faculty provide information on student support services, but we can do much more to promote programs such as EOPS, Puente, and MESA. And knowing that Basic Skills English students score consistently lower, we will put extra effort toward referring this population to services.
- **Embedding study and research skills in your coursework:** Theatre Arts faculty already do a lot of this, as research is a critical component to Theatre Art's design, acting technique and history/literature. But knowing that Basic Skills English students score consistently lower, we will put extra effort toward referring this population to services.

## 5.7 Student Access

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## Theatre Arts Department

Extracted from the Theatre Mission Statement on our website:

“We have a long-standing commitment to provide programs of cultural enrichment for the student and the community. We are committed to providing a diverse multicultural theatre experience.”

“We foster a profound awareness of cultural diversity, a deep commitment to individual education, self-worth, and training”.

The current student diversity data for Theatre Arts is:

	2010/11	2011/12	2012/13	2013/14	14/15
Female	55.5%	56.9%	61.2%	60.6%	58.5%
Male	42.2%	40.1%	36.9%	36.2%	40.9%
Unknown	2.3%	2.6%	1.9%	3.1%	0.6%
Age					
over 30	12.9%	12.5%	10.9%	9.8%	11.5%
White	68.8%	71.7%	67.3%	68.3%	69.4%
Asian	1.3%	0.8%	1.4%	1.8%	1.6%
Black	2.5%	4.6%	2.7%	0.9%	0.8%
Hispanic	7.7%	7.2%	9.8%	17.0% *	20.9%
Native American	0.5%	0.3%	0.1%	0.4%	0.3%
Pacific Islander	0.2%	0.2%	0.3%	0.3%	0.0%
Filipino	1.2%	0.5%	0.8%	0.7%	0.2%
Other Non-White	0.0%	0.0%	0.0%	7.1%	6.4%

Decline to State      17.7%            16.3%            17.8%            3.6%            0.5%

\* The number of Hispanic students has increased significantly this year, as it has District-wide.

## 5.8 Curriculum Offered Within Reasonable Time Frame

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## **Theatre Arts Department**

### ***Theatre Arts (Yearly Program)***

All courses for the Theatre Arts majors and all certificates are offered within a reasonable time frame as required by Title 5. Budget cuts are, of course, making this more difficult. We have started offering electives for our career certificates every other semester and a worse case scenario, once every two years. Three years ago Theatre Arts completed rewrites for the five career certificates, making adjustments to required and elective courses. We will be doing so again in Fall 2015 or Spring 2016 (incorporating changes made to curriculum for repeatability) as well as revisiting our course rotation plan.

## 5.9a Curriculum Responsiveness

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### **Theatre Arts Department**

The Theatre Arts curriculum responds to changing student, community and industry needs by remaining current in terms of season selection and relevant topics within the field. Theatre Arts has fully complied with the state requirement that every general education course include objectives related to gender, global perspectives and American cultural diversity.

#### 5.9b Alignment with High Schools (Tech-Prep ONLY)

### **Theatre Arts Department**

Not needed

#### 5.10 Alignment with Transfer Institutions (Transfer Majors ONLY)

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## Theatre Arts Department

The Theatre Arts Major was implemented Fall 2011.

The Theatre Arts TMC was approved by the Chancellor's Office in Spring 2014 and implemented Fall 2015.

In Spring 2013, the Department Chair completed a detailed study of current curriculum offerings at all CSUs and UCs offering theatre courses. While there is still considerable variation throughout the state regarding what constitutes lower division coursework, our curriculum aligns well with most programs.

To date, at least 15 of our courses have been approved for C-ID comparability.

We recently collaborated with the English Department on the revision of ENGL 11 Introduction to Dramatic Structure, which was submitted for C-ID evaluation as a comparable course to Script Analysis. This course will be an invaluable addition for our students intending to transfer.

### 5.11a Labor Market Demand (Occupational Programs ONLY)

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## Theatre Arts Department

### US Labor Market Data

- Set and exhibit designers' median hourly wage \$22.00. Expected employment growth is 9.7%.
- Actors median hourly wage is \$28.00. Expected employment growth is 4.8%.
- Producers and directors median salary is \$60,550.00 per year. Expected employment growth is 5.7%.
- Makeup/theatrical performance artists median salary is \$58,000.00. Expected employment growth is 12.5%.

### Current California Labor Market Data

- Art, Drama, Entertainment and Media occupation growth rate 11.3%;
- Agents and business manager of artists 24.1%;
- Makeup artists/theatrical performance 8.3%
- Actors 11.7%

## 5.11b Academic Standards

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## Theatre Arts Department

The Theatre Arts program regularly discusses academic standards in Department Meetings, Design Conferences and Play Selection Committees. We maintain academic excellence by engaging with working professionals in the field, accessing courses for curricular updates, creating program and individual course SLOs and producing relevant and topical plays for our student and the general public.

## 6.1 Progress and Accomplishments Since Last Program/Unit Review

Rank	Location	SP	M	Goal	Objective	Time Frame	Progress to Date
0001	Santa Rosa	04	07	Secure Swing Space for Remodel	1. Confirmation of Swing Space: Maria Carrillo High School for 2018-2019. Newman Auditorium is confirmed for two plays for 2018-2019. The district is currently in negotiation with Sonoma County Schools regarding our use of Maria Carrillo High School for the remaining two musicals of 2018-2019.	Summer 2018	Maria Carrillo rental costs funded by the Measure H.
0002	ALL	02	01	Request Full-time Faculty Position (Technical Theatre Specialist) See 2.3d	1. Review the Faculty Staffing website and application criteria 2. Complete the District-approved process for requesting a position.	Fall 2018	
0003	ALL	02	01	Revise TMC	The Theatre Arts TMC was successfully submitted and approved by the Chancellor's Office in late Spring 2014.  We are currently preparing for some slight revisions to be submitted Fall 2017: 1. Submission of THAR 81A for C-ID approval and inclusion in the TMC, after outline is revised.	Fall 2018	
0003	Santa Rosa	04	07	Burbank Remodel and Addition of Black Box/Swing Space	1. Continue to collaborate with TLCD Architecture and Mark Cavagnero Associates on finalization of the Burbank Remodel and addition of the Black Box/Studio Theatre (estimated construction completed summer 2019). Theatre Arts faculty member James Newman currently has weekly meetings with the project and construction managers. Other staff/faculty will be meeting to confirm FF&E. The Dept. Chair served on the 2030 Plan Steering Committee. (See PRPP Editor feedback)	2016-2019	Funded by Measure H.
0004	ALL	02	01	1. Goal: Within the next five years, assess SLOs for all new curriculum that was written spring 2015 for repeatability.	The following objectives need to be addressed in the next five years: Assess all SLOs for new courses that address repeatability.	Fall 2018	None. Department Chair will work with faculty.

					The following objectives need to be addressed in the next five years: 1. Assess all SLOs for new courses that address repeatability.		
0005	ALL	02	01	Strengthen Certificate Programs and increase student completion rates.	1. Survey current students to identify those working on certificates. (Fall 2018) 2. Schedule and conduct student orientations on the following: a) Changes in Theatre Arts curriculum, b) Planning for graduation & transfer, c) Certificate completion and job planning. (spring 2019) 5. Continue to update new website with potential online survey component (goal summer 2018)  Related: 1. Analyze possibility of applying for new Musical Theatre certificate. (On hold, awaiting further curriculum revisions)	2018-2019	1. Request orientation meeting with Institutional Research on methods of identifying and tracking student progress.
0006	Santa Rosa	04	02	Continue new website upgrades for Theatre Arts - Professional, dynamic look, with well-organized copy; designed so that basic updates can be easily handled by dept. staff and faculty while major changes still handled by Webmaster one time per year.	The Theatre Arts website was migrated to Drupal by an STNC summer 2015. Further changes are needed.  1. Layout change for a more contemporary look. 2. Prepare copy and select new images. (In progress) 3. Create more effective link jumps. 4. Department Chair and Admin III currently maintain the site. Chair, faculty and staff need more Drupal training. 5. Include clearer guided pathways to our certificates and majors.	Summer 2018	1. Additional funding for a professional web designer to continue the development of the new website, especially for special features.

## 6.2b PRPP Editor Feedback - Optional

### **UPDATE 2019**

On February 28, 2019, Vice President of Academic Affairs, Jane Saldana-Talley granted Theatre Arts and Summer Repertory Theatre permission to postpone the full update of the PRPP until spring 2020. The reasoning is that until both programs are settled in the remodeled Burbank, anything that is reported while Theatre Arts and SRT are in swing space will not accurately reflect the status of these two programs.

The Theatre Arts program is staffed with highly dedicated professionals who present both a superior academic program and top-quality shows for the public. This was a very challenging year on several fronts. Swing space was not finished in time for the planned fall 2017 move. This meant the move had to happen during the fall term and it delayed the start of the Burbank expansion. The October fires happened in the middle of the production run of “It Can’t Happen Here” resulting in cancelled performances and lost revenue.

The traditional musical productions of “The Little Mermaid” and “Into the Woods” were both performed at Maria Carillo High School. This arrangement will continue during the 2018 – 2019 school year.

The Theatre program is one of the most important community outreach for the College and is deserving of the District’s ongoing support.

#### **Facilities**

Theatre Arts has relocated to the “Lark Temporaries” with the scene and prop shops sharing space with SRT at 807 Elliot. Burbank is scheduled to be ready for move in during late May 2019.

#### **Funding**

Theatre took a large hit in the summer 2018 budget cuts. It is important to stress that limited resources have forced the THAR program to “pay its own way” through ticket sales. They routinely overdraw their District budgets each year and replenish them from Foundation accounts funded from ticket sales.

#### **Staffing**

Theatre Arts was able to fill two classified positions: Box Office Technician and Costume Shop Technician.

Theatre Arts is in desperate need of a full-time faculty position in Technical Theatre. The area has one classified staff member who is struggling without leadership from a qualified faculty member. The Department has become too reliant on a crazy quilt of adjuncts, STNCs, Independent Contractors, and multiple-category employees (i.e. adjunct faculty who are also

STNCs) just to produce their shows at the level of professionalism that is expected. A FT position in Technical Theatre is the only sane solution to a staffing problem that has become almost unmanageable.

## 6.3a Annual Unit Plan

Rank	Location	SP	M	Goal	Objective	Time Frame	Resources Required
0001	Santa Rosa	04	07	Secure Swing Space for Remodel	1. Confirmation of Swing Space: Maria Carrillo High School for 2018-2019. Newman Auditorium is confirmed for two plays for 2018-2019. The district is currently in negotiation with Sonoma County Schools regarding our use of Maria Carrillo High School for the remaining two musicals of 2018-2019.	Summer 2018	Maria Carrillo rental costs funded by the Measure H.
0002	ALL	02	01	Request Full-time Faculty Position (Technical Theatre Specialist) See 2.3d	1. Review the Faculty Staffing website and application criteria 2. Complete the District-approved process for requesting a position.	Fall 2018	
0003	ALL	02	01	Revise TMC	The Theatre Arts TMC was successfully submitted and approved by the Chancellor's Office in late Spring 2014.  We are currently preparing for some slight revisions to be submitted Fall 2017: 1. Submission of THAR 81A for C-ID approval and inclusion in the TMC, after outline is revised.	Fall 2018	
0003	Santa Rosa	04	07	Burbank Remodel and Addition of Black Box/Swing Space	1. Continue to collaborate with TLCD Architecture and Mark Cavagnero Associates on finalization of the Burbank Remodel and addition of the Black Box/Studio Theatre (estimated construction completed summer 2019). Theatre Arts faculty member James Newman currently has weekly meetings with the project and construction managers. Other staff/faculty will be meeting to confirm FF&E. The Dept. Chair served on the 2030 Plan Steering Committee. (See PRPP Editor feedback)	2016-2019	Funded by Measure H.
0004	ALL	02	01	1. Goal: Within the next five years, assess SLOs for all new curriculum that was written spring 2015 for repeatability.	The following objectives need to be addressed in the next five years: Assess all SLOs for new courses that address repeatability.  The following objectives need to be addressed in the next five years: 1. Assess all SLOs for new courses that address repeatability.	Fall 2018	None. Department Chair will work with faculty.

0005	ALL	02	01	Strengthen Certificate Programs and increase student completion rates.	<ol style="list-style-type: none"> <li>1. Survey current students to identify those working on certificates. (Fall 2018)</li> <li>2. Schedule and conduct student orientations on the following: a) Changes in Theatre Arts curriculum, b) Planning for graduation &amp; transfer, c) Certificate completion and job planning. (spring 2019)</li> <li>5. Continue to update new website with potential online survey component (goal summer 2018)</li> </ol> <p>Related:</p> <ol style="list-style-type: none"> <li>1. Analyze possibility of applying for new Musical Theatre certificate. (On hold, awaiting further curriculum revisions)</li> </ol>	2018-2019	1. Request orientation meeting with Institutional Research on methods of identifying and tracking student progress.
0006	Santa Rosa	04	02	Continue new website upgrades for Theatre Arts - Professional, dynamic look, with well-organized copy; designed so that basic updates can be easily handled by dept. staff and faculty while major changes still handled by Webmaster one time per year.	<p>The Theatre Arts website was migrated to Drupal by an STNC summer 2015. Further changes are needed.</p> <ol style="list-style-type: none"> <li>1. Layout change for a more contemporary look.</li> <li>2. Prepare copy and select new images. (In progress)</li> <li>3. Create more effective link jumps.</li> <li>4. Department Chair and Admin III currently maintain the site. Chair, faculty and staff need more Drupal training.</li> <li>5. Include clearer guided pathways to our certificates and majors.</li> </ol>	Summer 2018	1. Additional funding for a professional web designer to continue the development of the new website, especially for special features.